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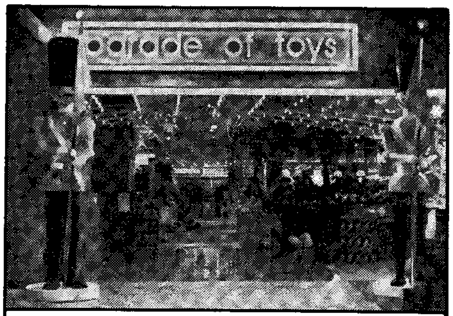

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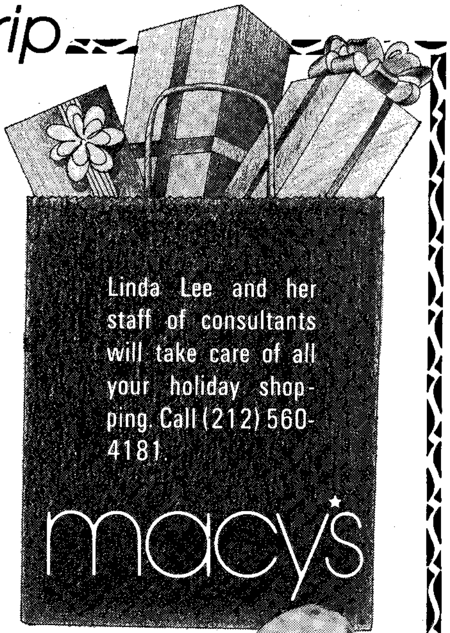

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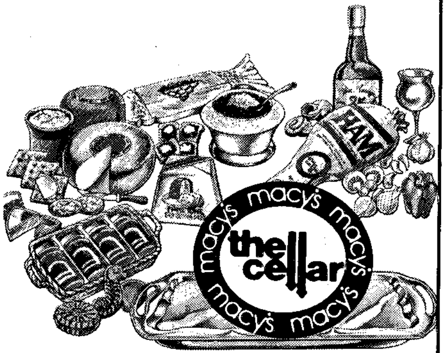

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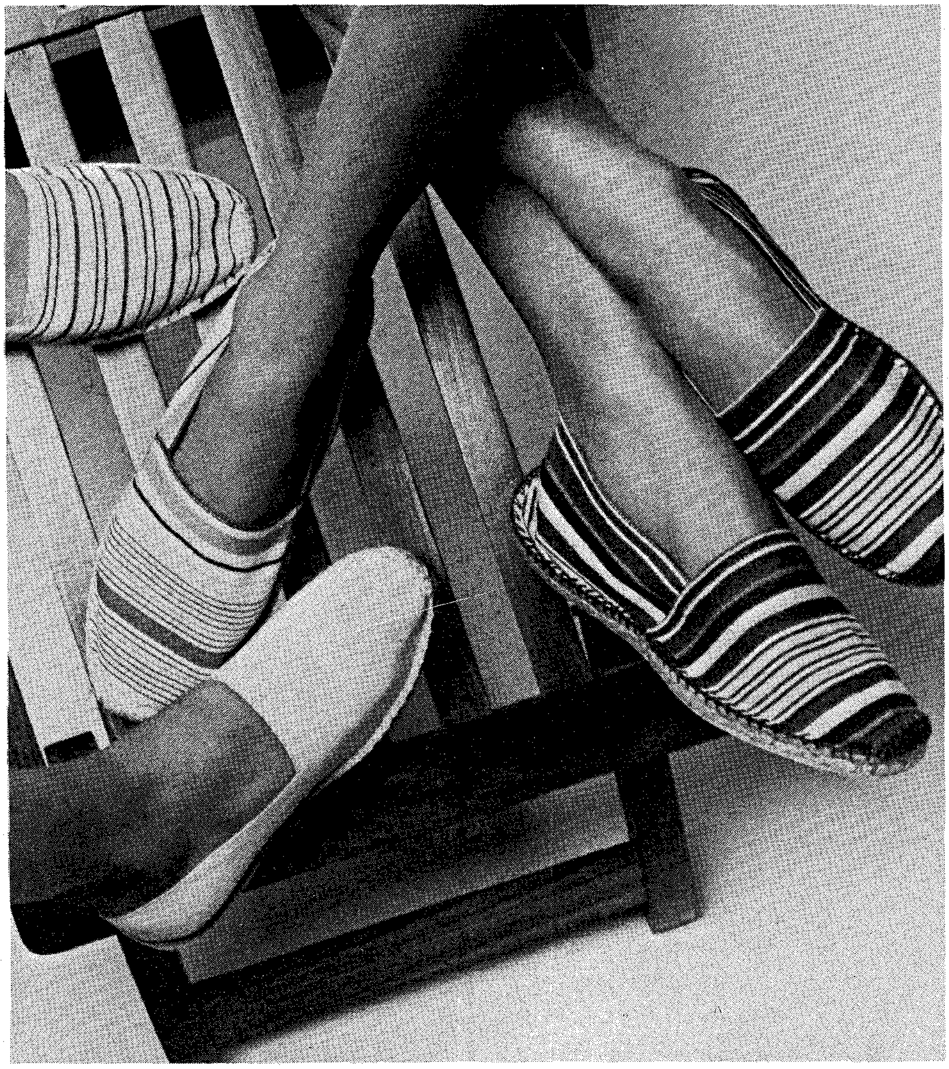

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Saks Fifth Avenue

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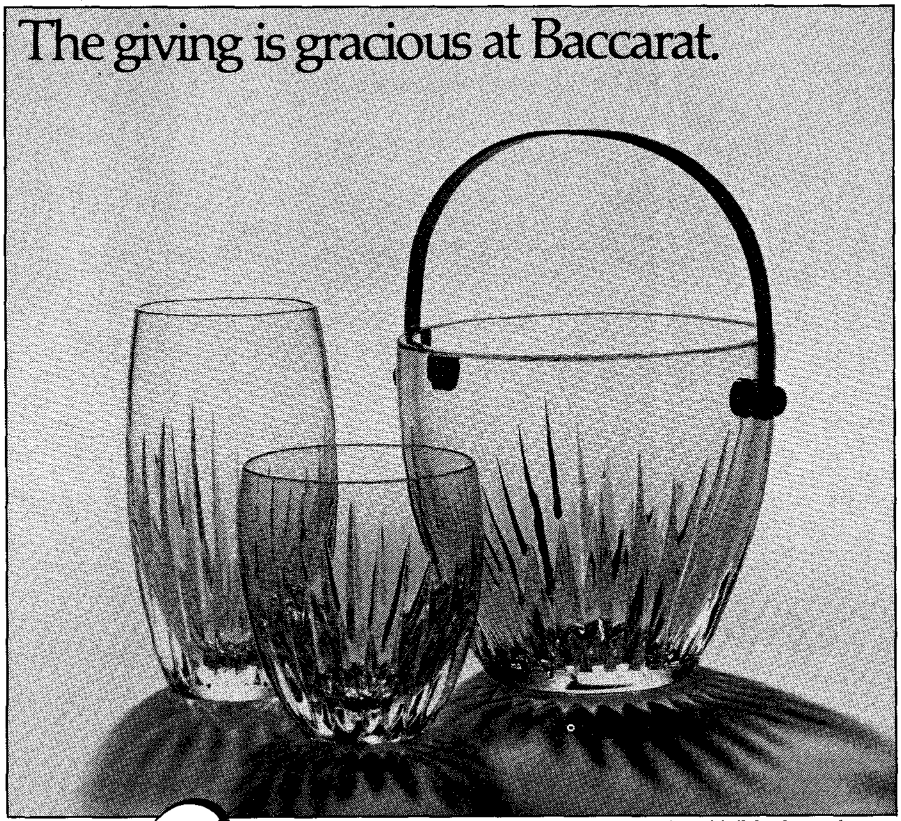

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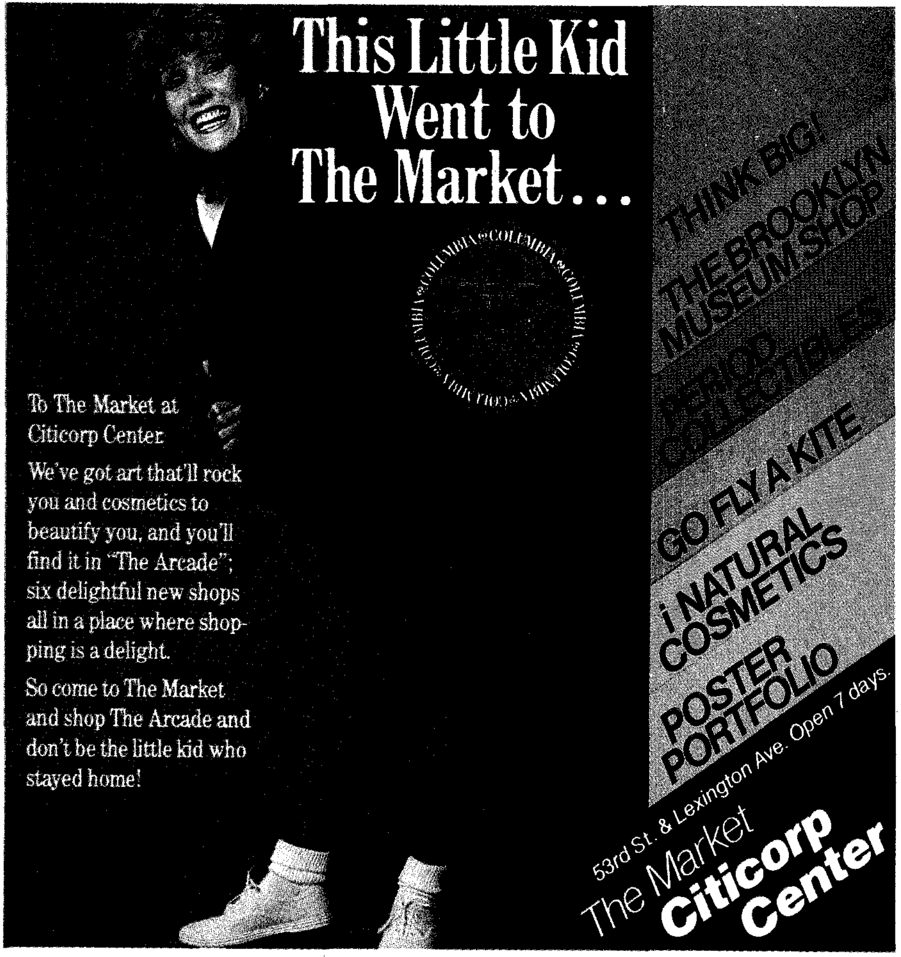
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LETTERS

The A.T.&T. Tower

RE "TOWER OF POWER" [BY CRAIG UNGER, November 15 and 22]: So Philip Johnson has fooled you all yet again, eh? He tells you he's going to design a building to usher in a new architectural age like the Seagram Building did. Great. Then what does he do? He robs materials from the twenties, Greco-Roman columns, some ideas from the Chicago *Tribune*'s 1922 competition, Alberti's arches, and an almost 70-year-old grotesque statue. Then he takes all these monstrosities, slaps them together in one hideous building, and calls it "modern." But you know what's even worse? You all believe him! Better be careful. In a couple of years, he'll try to sell you a swell bridge. It connects Manhattan to Brooklyn.

Thomas Grassi
Hackensack, N.J.

THAT HOLE IN THE ROOF SHOULD BE called not "orbiculum" but "ridiculum."

Julia Buonocore
Manhattan

Amid the Alien Corn

WHILE I DIDN'T ACTUALLY GROW UP IN the city, I still find myself identical to the apathetic freshman in "Stranger in a Strange Land" ["Private Lives," by Jennifer Allen, November 15]. When I first arrived at this large midwestern university I couldn't wait to find my niche and rock out on Saturday nights. The hard truth is, I hear snickers when I wear my miniskirts, and there isn't a single dance bar. College *is* dorky. When I asked someone if she knew of Andy Warhol, her response was "Oh, isn't he in *The Dukes of Hazzard*?" It seems my only connections with civilization are a soaring phone bill and my subscription to *New York* Magazine.

Susannah Karlin
Ann Arbor, Mich.

JENNIFER "COLLEGE IS DORKY" ALLEN has chosen a compelling topic but has missed the point. She focuses on a very real and often traumatic phenomenon that many of us have experienced: the inevitable culture shock when big-city kids go off to schools in country settings—and vice versa. However, by limiting herself to mocking a particular stereotype, Ms. Allen exposes only her own contempt for that persona and overlooks the much more interesting task of ex-

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amining the cultural differences that confront these eighteen-year-olds and that, in the long run, inform and enrich their college experience.

Dolly Hertz
Manhattan

The Ear of the Beholder

THANK YOU, PETER G. DAVIS, FOR "MAKing a Mess of Mozart" ["Music," November 1]. I sat there at the opening night of the Metropolitan Opera's *Idomeneo* being basically appalled at much of what was going on on the stage, and prior to your review, I thought no one had noticed. Certainly not the audience, whose members, on those occasions when they were awake, acted as if they were experiencing a Truly Great Evening of Musical Theater. They had some difficulty in remembering the name of the work: Many seemed to think it was called "eye-die-oh-MEAN-ee-oh"; I myself favored the "Idi-Amin-ee-oh" school of pronunciation. Most of them didn't seem to be getting much pleasure out of it all, but, yes, it was Mozart, Pavarotti, and Greatness all in one neat little Ponnelle package. Of course, the audience's excuse was ignorance. What, one may ask, is the Met's excuse? Ignorance is Bliss? Thank you, Mr. Davis, for pointing out that the emperor has no clothes.

Lawrence S. King
Manhattan

WHERE WAS PETER G. DAVIS ON OPENING night of *Idomeneo*? Surely not at the Met—or maybe he just forgot to remove his earplugs and his glasses need changing. He surely didn't see the same performance I or the rest of the critics did. The performance was first-class—from Levine's conducting to the chorus. Pavarotti gave a good performance if not an outstanding one, and he did *not* need the services of the prompter, as Davis insinuated! Mr. Davis's vendetta against Il Tenore is so well known now that it was expected he wouldn't miss this opportunity to vent his spleen. (Could that be the reason he hated the whole opera?)

Idomeneo is so rarely performed that when the Met mounts such a splendid production it should get kudos rather than undeserved brickbats.

Syd Udelson
Wantagh, N.Y.

Baby-Sitting by the Book

RE "THE CHILD-CARE PERPLEX" [BY JANE J. Young, October 4]: Because infants and children need safe care, Nursing and Health Services of the American Red Cross in Greater New York (150 Amsterdam Avenue, New York, New York 10023) offers a course in baby-sitting. Participants learn how to: act in emergencies or in case of illness; prevent accidents and provide first aid; supervise and play with children of different ages;

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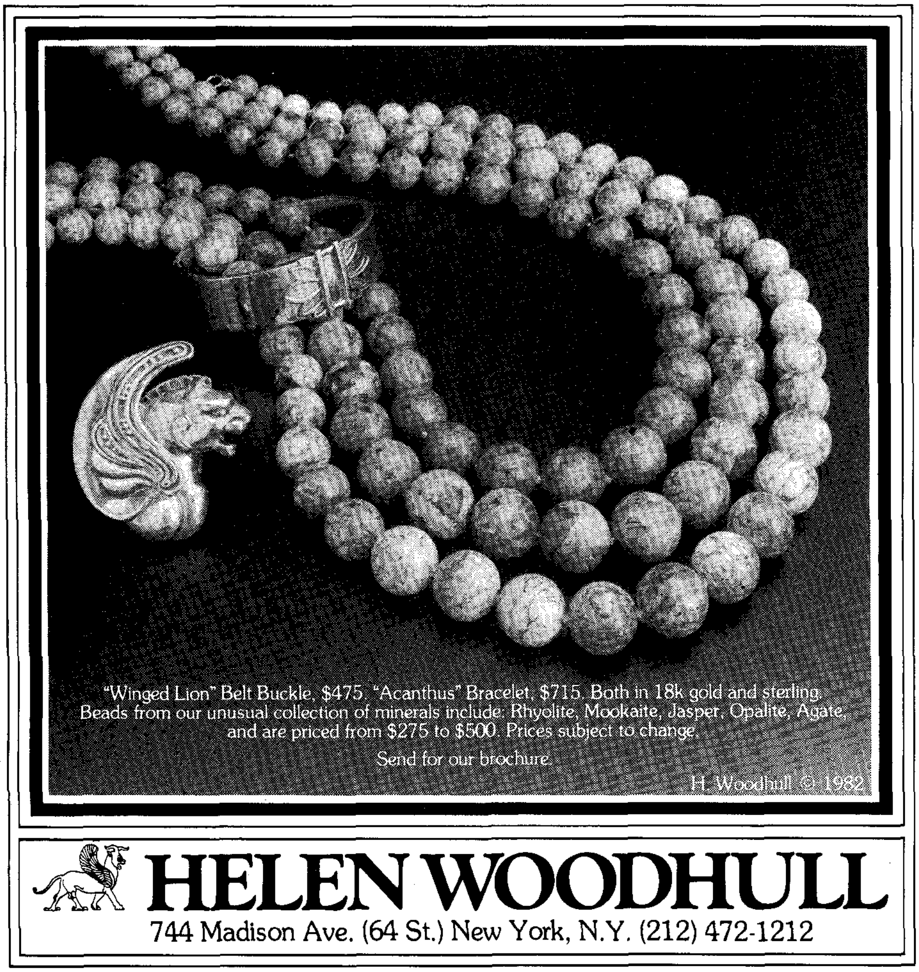
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This holiday season, perhaps more than any other, we take pride in the lasting friendships we've built, the joy you've given us and, hopefully, the small pleasures we've been able to give you in return.

The accolades that have come our way and the many special events we've been honored to bring you remain a constant delight to us—but no more so than a smile, a handshake, a satisfied look.

Our thanks to the most brilliant restaurant staff in the world—Chefs Seppi Renggli and Christian Albin, Pastry Chef Bruno Comin, Alex, Oreste, Julian, Alan, Richard and 165 other talented, dedicated professionals who work so hard to make our dream come true.

From the two-of-us, to you and everyone dear to you, our best wishes for a happy, healthy, most prosperous New Year.

Tom Margittai   Paul Kovi

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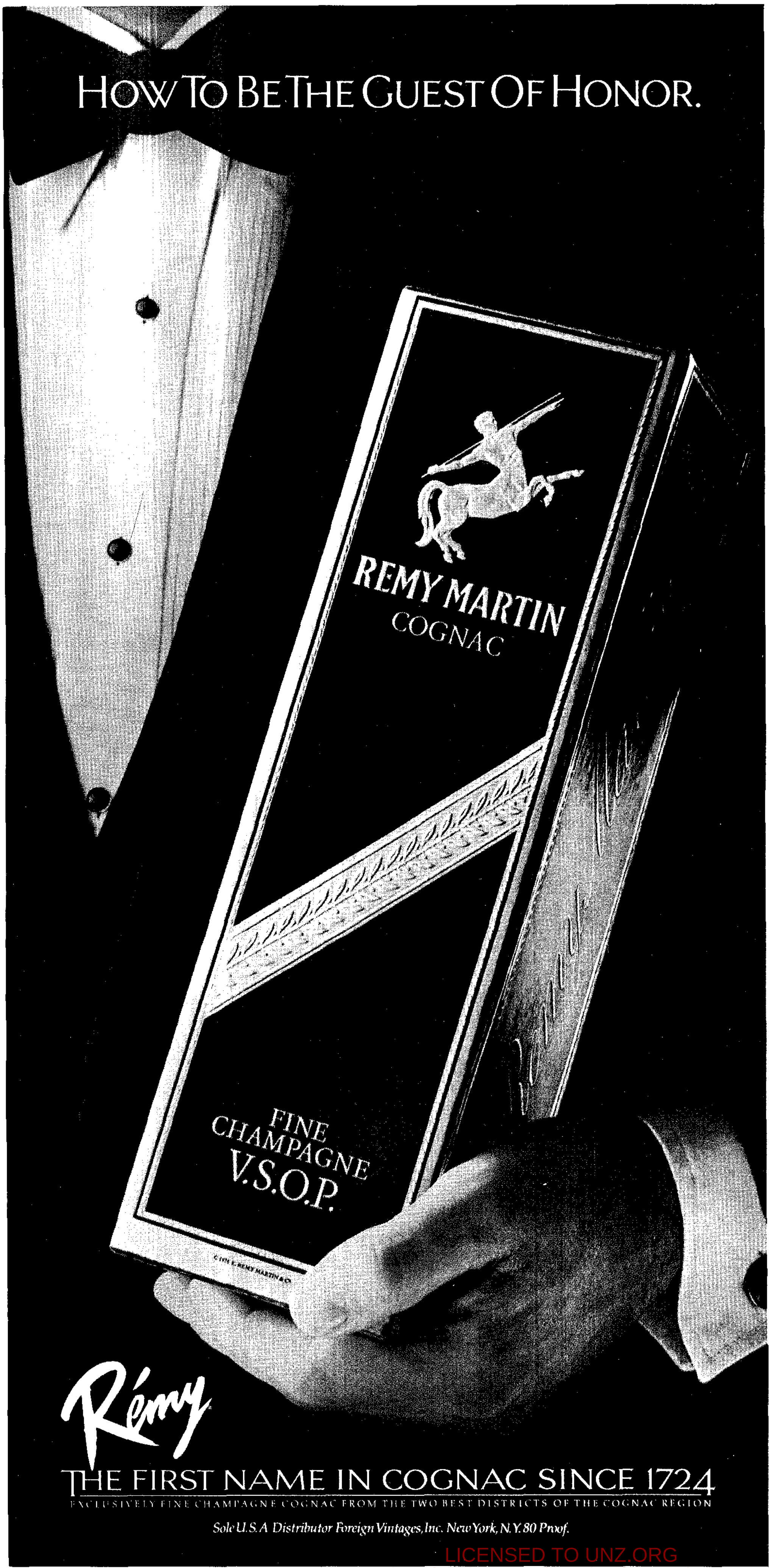
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Quote Note

IN "THE REAL DE LOREAN STORY" [November 8], Michael Daly credits the Detroit *Free Press* with an interview in which De Lorean is quoted as saying he really hates drugs. The interview Mr. Daly cites appeared in the Detroit *News* in August and was written by one of our reporters, Gene Schabath, who talked with De Lorean for three hours in New York. Just setting the record straight.

Norman Boris
News editor, the Detroit *News*
Detroit, Mich.

Shoe Fly

RE "THE COMMERCIALS YOU LOVE TO Hate" ["On Madison Avenue," by Bernice Kanner, November 1]: I thought you might be amused to know of a criterion used in Holland to measure such commercials. Dutch advertising researchers call it "*het schoen faktor,*" which translates to "the shoe factor." This is applied to commercials that might tempt a certain number of viewers to remove their shoes—hopefully wooden—and throw them through the television screen.

This exists in a country where television commercials are viewed, in the main, as highly entertaining. Blocked in groups at certain hours, they are introduced by a jingle that most often serves to rally viewers to the TV set, rather than send them off to the refrigerator. Advertising researchers in this country might do well to adopt the same criterion, even if Bass Weejuns might not be as effective as wooden shoes.

John M. Scott Jr.
Manhattan

West Point Story

"THE CADET AND THE SURFER" [BY Michael Daly, November 1] was very sad and touching. Two lives crumbled over nothing but junk! Did Vincent McCall return to West Point?

Jorge L. Rodriguez
Queens

Editor's note: As the article stated, Vincent McCall is on a year's suspension, and his future at West Point beyond that is uncertain.

'Competition' note: In the example for Competition 461, "Honest Abe" should have read "Honest Ape." The deadline is extended to December 10.

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INTELLIGENCER

Atari's Secret: Revolution or Hype?

MOST SILICON VALLEY COMPANIES keep mum about their new research, but Atari, the Warner Communications subsidiary, has leaked word that it has a "secret" new consumer electronics product. It has even disclosed the code name: "Project Falcon."

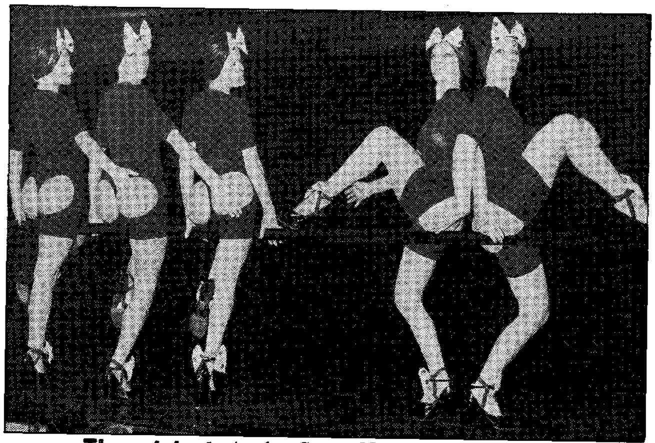
"It's a smart marketing move, and maybe they really have invented the greatest thing since sex," said John Reidy, one of several investment analysts who have been trying to grasp the company's motives. "One of their people told me it was 'the size of a TV set,' and then he pointed out that a TV set can be the size of a watch, or 25 inches."

Other information that has been gleaned from the firm: The product isn't a video game or a computer (Atari's current specialties), it will sell for under $500 when it's put on the market sometime next year, and it will "revolutionize" communications.

"Yes, we have some technology that no one else has, though people will know what it is when they see it," Atari executive vice-president Dennis Groth told *New York*. "I don't know who's trying to hype this. It's a secret at this time."

New Saloon Has Paris Burning

A COPY OF PARIS'S FAMOUS Crazy Horse Saloon—complete with champagne and a risqué cabaret show—is opening in mid-December in New York, to the fury of the original's owner.



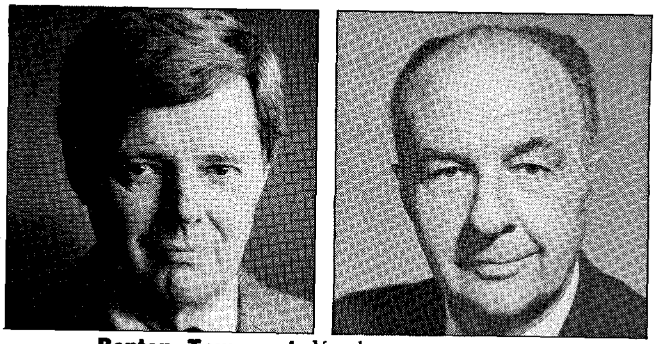
The original: *At the Crazy Horse Saloon in Paris.*

Jerry Brandt and Stanley London, who own the Ritz, have hired Victor Upshaw, a former choreographer for the Paris club, to put together the show at their version of Crazy Horse, on East 56th Street. For $100, a couple will receive a bottle of champagne and get to see high-kicking dancers whose nakedness will be "innocently naughty," as Brandt put it.

"I assume they want to steal my show. It is copyrighted, taped on video, in the Washington copyright office," charged Alain Bernardin, owner of the Paris club. He has retained a New York lawyer and says he'll sue, but the local Crazy Horse team is unperturbed.

"We have a license to use the name in New York State, and we did a trademark search and didn't see that Bernardin has any rights to it in the U.S.," said Donald Zuckerman, lawyer for the New York club. "Besides, Chief Crazy Horse was an American—and our show will be original."

CBS News: Old Faces Fading Away



Benton, Townsend: *Youth-movement victims?*

IS CBS NEWS PRESIDENT VAN Gordon Sauter trying to rid his network of older, less glamorous correspondents? The company denies it, but that's what a number of its staff members suspect.

These staffers, who asked not to be identified, provided *New York* with the following examples:

Dallas Townsend, a CBS radio news anchor for the past 25 years, has been told he is being replaced December 31.

Nelson Benton, a veteran CBS Washington correspondent, was suddenly switched from his White House and energy beats earlier this year to a number-two job at the State Department. He quit.

Marya McLaughlin, who covered Capitol Hill for CBS for eight years, "has just done stakeouts and trash since Van Sauter's [March 1982] arrival," said a source. "She hardly ever appears on the news."

The sources suggested that the news chief was hoping the older journalists would all follow Benton's example. "Van Sauter wants a much younger look, even among production people," said an official at another network.

But CBS News senior vice-president Robert Chandler said, "There is no such policy. Maybe some of these people aren't getting on the air as much as they like, but that is a common complaint."

Divorce Insurance: No Default

A FORMER WALL STREET INSURANCE executive is planning to market a controversial new policy that would shoulder some of the financial risks of divorce.

The policy could be bought once the terms of a divorce or legal separation are finalized, explained Richard Saitow. The total premium would be up to 20 percent of the yearly settlement agreed upon. If one of the parties defaulted on alimony, child support, or a property settlement, the insurers would make the payments.

Though the policy would cover only the first three years after the breakup, "this will end people's fears," said Saitow, once an official with Johnson & Higgins. He added that he saw no problem in getting it approved by New York State's insurance regulators. However, one prominent local divorce lawyer wasn't so sanguine.

According to common law, "the state [regulators] have an interest in protecting marriage, and this policy could encourage divorce," contended Raoul Felder. "There'd be nothing to stop a husband and wife colluding to get divorced so he could default on the alimony and they could both use the insurance to pay the Christmas bills."

BY SHARON CHURCHER

Photographs: top left, U.P.I.; bottom, Keystone Press Agency.

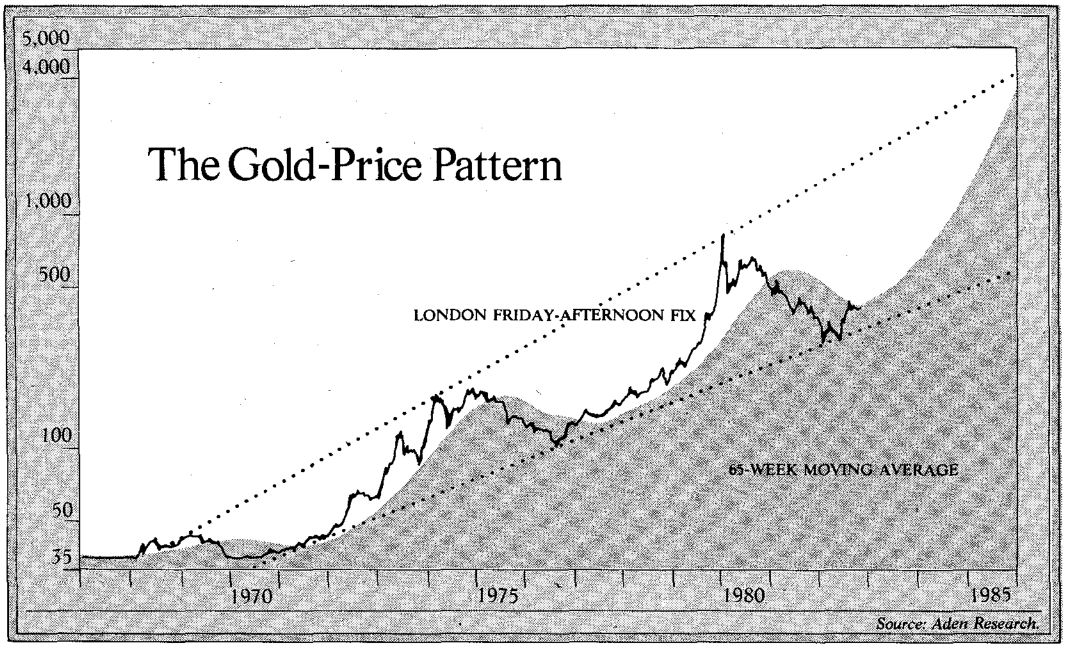
The Bottom Line/Jack Egan

THE ADEN SISTERS: BOLD ON GOLD

The $4,000 Forecast

WOULD YOU BELIEVE A $4,000-AN-OUNCE gold price by 1985 or 1986? That is the startling prediction of the Aden sisters, of Costa Rica, two highly regarded gold analysts who have been remarkably accurate in forecasting bullion-price trends for the last eight years.

Mary Anne and Pamela Aden were born in the United States but now live in San José, Costa Rica, where they produce detailed studies on the movements of gold and other precious-metal prices as well as of interest rates and currencies. They enjoy a wide following in this country and abroad as a result of their record on gold.


The Gold-Price Pattern

Source: Aden Research.

The Adens urged the purchase of gold in November 1976, when it was trading at $130 an ounce. When gold dropped to $670 in October 1980, after a peak of $850, the sisters predicted that it would fall back to between $300 and $325 between March and July 1982. At a time when many other analysts were expecting gold to continue up past $1,000, this forecast seemed bizarrely bearish. But it turns out the sisters were almost exactly right. Gold hit a low of $297 an ounce last June.

Now the Aden sisters are exceedingly bullish again on gold, after remaining stubbornly bearish for two and a half years. "Gold is on a long-term uptrend," Mary Anne Aden told me on a recent visit to New York. She predicted that gold will hit $850 by mid-1984 and will then climb over the following two years to a high of somewhere between $3,700 and $4,200 an ounce. "We expect to see a slow and steady move up until gold gets to $850," she said. "Once it hits its old high, the tendency is for it to go through the roof."

After declining to $297 an ounce in June, gold has bounced around quite a bit. It climbed to $488 in early September and a month later was back down to $387. Since then, it has ranged between $400 and $440 an ounce.

What will drive gold to $4,000? "Basically, inflation," said Mary Anne Aden, 35 (her sister is 33). "The world economy was on the brink of depression last summer, but we've moved beyond that." The sisters expect monetary authorities and the governments of industrialized countries to pump up their economies over the next two years, setting off a new round of serious international inflation. This will be anticipated by a soaring gold price.

"I know $4,000 sounds like an extraordinary number," Aden added, but she noted that each time gold has reached a new peak, it has exceeded its previous high by several times. The accompanying chart, by Aden Research, traces gold's actual price as well as the 65-week moving price average. The straight lines are drawn through gold's highs and lows since the late 1960s. Extrapolating the widening range between the lines, gold should move to around $4,000 near the end of 1985.

The Aden forecast is based primarily on technical analysis and the use of charts. André Sharon, first vice-president and chief gold watcher at Drexel Burnham Lambert, has an entirely different forecast, based on what he believes are fundamental supply-and-demand factors affecting gold. "Gold prices are on a downtrend," Sharon says. "Gold is responding to the decline in the rate of inflation around the world. To the surprise of many observers, individuals in the Middle East and Far East are selling off part of their holdings as gold trades at between $400 and $450 an ounce. Some small Latin-American countries are also sellers, and the Russians continue to make periodic sales. Although interest rates have come down, real rates—after subtracting for inflation—remain very high and make interest-bearing assets more desirable than gold. All of these are negatives for gold prices in the short term."

He expects these trends to keep gold prices depressed "for quite a while." Given the fragile international financial situation, Sharon expects gold to vault up occasionally as crises arise. And if monetary authorities are unable to deter a possible international financial collapse, "gold prices will go to the moon." Bullion could conceivably be worth several thousand dollars an ounce in the wake of a severe financial crisis, according to Sharon. "A prudent person should therefore have some gold," he concludes.

Sharon currently recommends investing 15 percent of one's portfolio in gold. The Aden sisters tell their clients to hold 25 to 50 percent of their assets in gold.

Four thousand dollars for an ounce of gold may not be out of the question, but the forecast looks like a long shot if it presumes the resurgence of hyperinflation in the next two years. Given the general expectation of little or no economic growth in the U.S. and world economies over the next twelve months, such an eventuality is hard to imagine. It seems more likely that some big financial accident could trigger a sharp rise in the price of gold.

At any rate, given the economic un-

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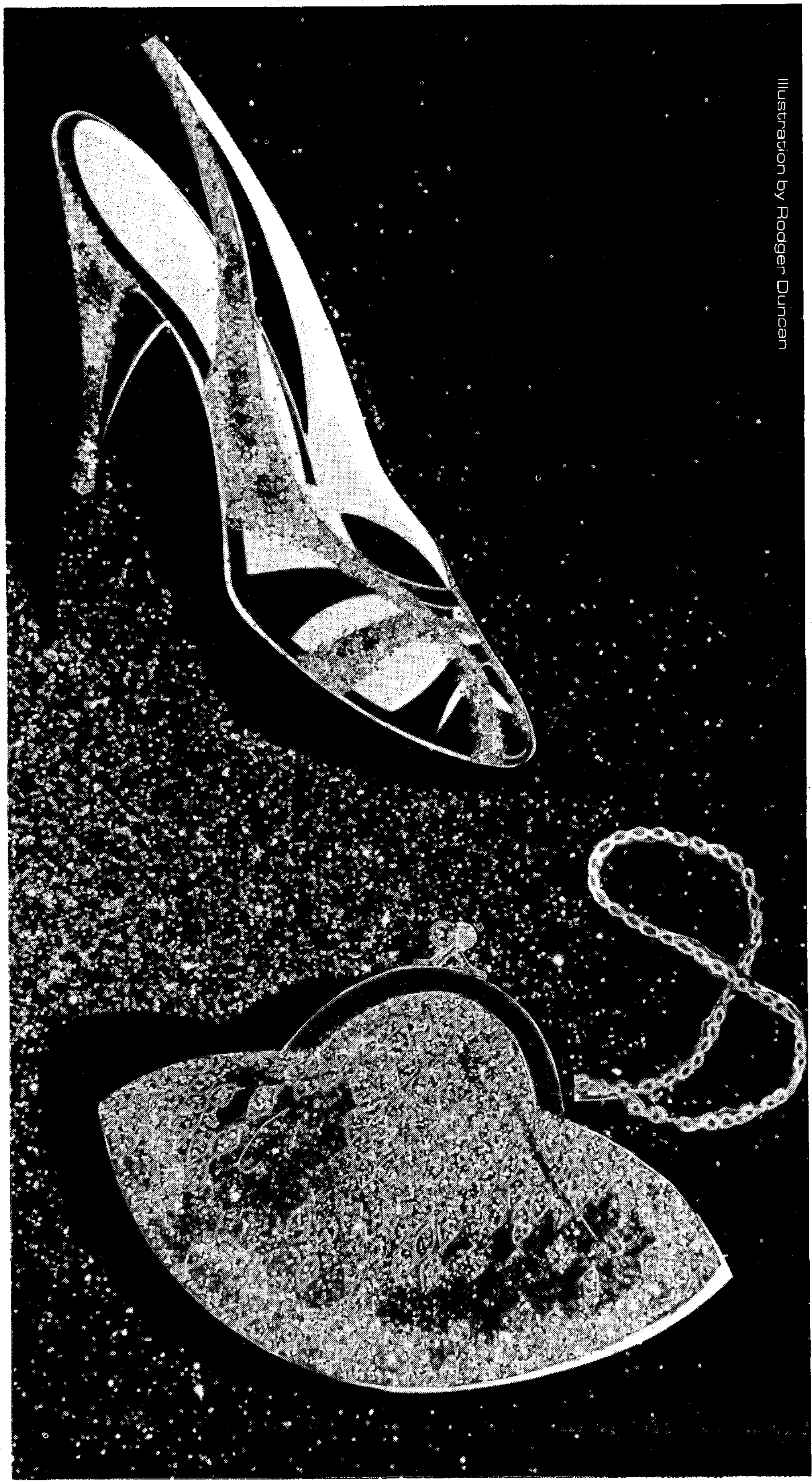


Season's Greetings

NEW YORK 49 EAST 57TH STREET (212) 980-1460

certainties that abound, you need hardly be a goldbug to consider buying bullion as a hedge.

Pension Planning

THE TAX ACTS OF 1981 AND 1982 included some important rule changes regarding Individual Retirement Accounts, Keogh plans, and self-incorporated pension plans.

The 1981 act liberalized eligibility standards for I.R.A.'s. Beginning this year, anyone who works for a living may open an I.R.A. and put away up to $2,000 in it. The contribution is tax-deductible. A couple of which only one member works may open a "spousal" I.R.A., with a contribution limit of $2,250. If the husband and wife are both employed, each may contribute up to $2,000.

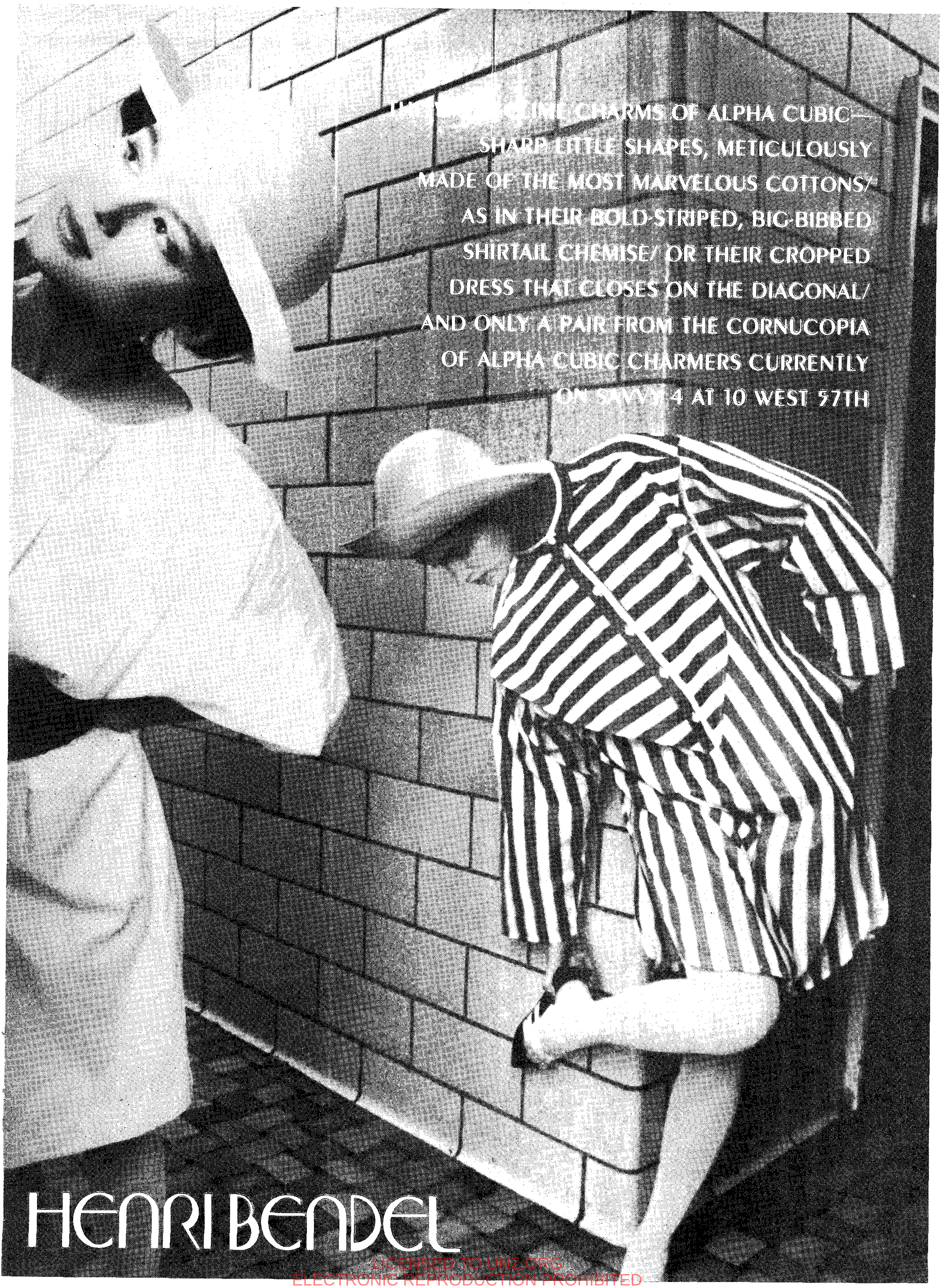
One of the nice things about I.R.A.'s is that you can wait until just before you file your 1982 tax returns to open an account and make your contribution, yet still qualify for a deduction against this year's income. You may choose to wait until the tax-filing deadline, April 15, 1983, and if you file for a formal extension, you'll get a further delay until the extension period is over.

Keogh plans are for self-employed individuals, who may put away up to $15,000 or 15 percent of their income, whichever is less. Anyone eligible for a Keogh may also open an I.R.A. This raises the maximum annual contribution to $17,000. As an employer with a Keogh plan, you may have to increase contributions in behalf of your employees whenever you put more into your own plan. Some individuals may wish to reduce what they put into their Keogh by $2,000, replacing this amount with a contribution to an I.R.A., which does not entail higher costs.

Unlike I.R.A.'s, Keogh plans must be officially started before the end of this year to qualify for deductions against income. However, no contributions have to be made until next year when you file your taxes.

The 1982 tax act diminished the attractiveness of pension plans set up by individuals like doctors and lawyers who self-incorporate. In 1984, a self-employed individual with a Keogh may put away up to 25 percent of eligible income only to a maximum of $30,000. The purpose is to reduce what were considered excessive benefits available to key employees of self-incorporated plans. Contributions have also been limited to make self-incorporated plans equivalent to Keoghs by 1984.

Anyone who has self-incorporated should review his or her plan with an accountant or a lawyer to see if planned contributions for 1983 are in line with the new, more restrictive rules. ■



THE [illegible] CHARMS OF ALPHA CUBIC—
SHARP LITTLE SHAPES, METICULOUSLY
MADE OF THE MOST MARVELOUS COTTONS/
AS IN THEIR BOLD-STRIPED, BIG-BIBBED
SHIRTAIL CHEMISE/ OR THEIR CROPPED
DRESS THAT CLOSES ON THE DIAGONAL/
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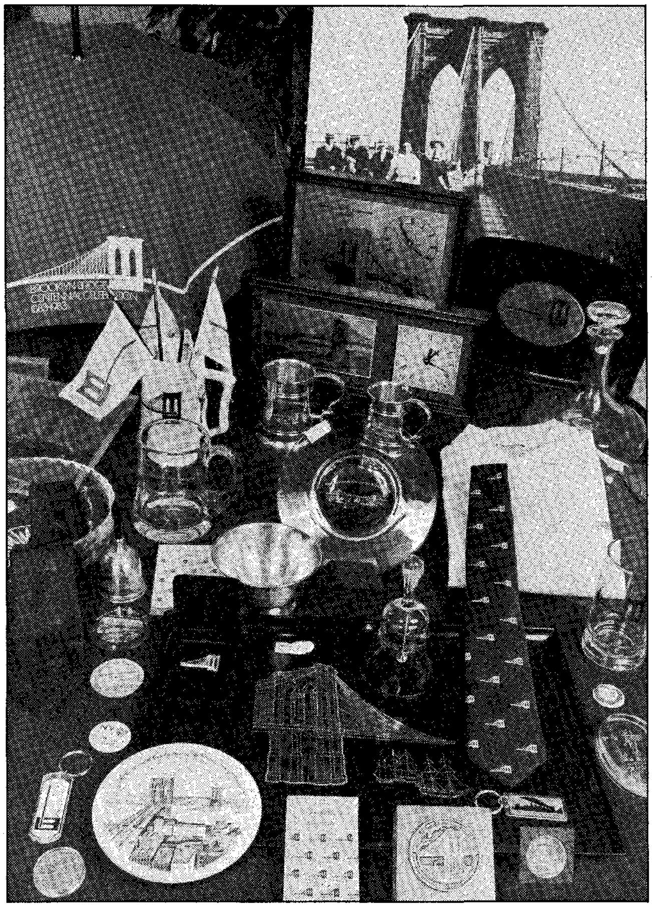
HENRI BENDEL

On Madison Avenue/Bernice Kanner

SELLING THE BROOKLYN BRIDGE

Hundredth-Birthday Bonanza

WANT TO BUY THE BROOKLYN BRIDGE? No, this is not to suggest that you're as gullible as the old geezer whom Bugs Bunny once duped into buying the bridge in a cartoon. This time the offer is genuine. Wood and cable from the 5,989-foot bridge, along with a spate of other souvenirs, are coming to market as part of the bridge's hundredth-birthday celebration, next year—indeed, as the way to fund it.



Bridge-a-brac: *From 25-cent postcards to $2,000 gold pins.*

The 1983 Brooklyn Bridge Centennial Commission expects to net at least $500,000 collecting 6 to 10 percent of the wholesale sales of licensed memorabilia. That will help fund six months of parties and public events beginning with Rededication Day, May 24, a century after the bridge's actual opening. The licensees hope for $30 million in retail sales, most of it at a 100 percent markup. Judging by the interest stores are showing, American and even foreign infatuation with the bridge (an order has come in from a Japanese retailer), and the unusual nature and quality of some of the wares available, the commission should easily meet its projection.

One thing that will help is a line of diamond-studded gold pins at the suggested retail price of $2,000 each (all prices are approximate). There are also views of the bridge acid-etched on brass for $30 to $90 each—curiously, they are being made in England. Gold lapel pins will go for $30 apiece, silver versions for $7.50. Silk ties with the bridge celebration's logo (an abstract view of one of the towers and a sweep of cable) will be $20, and polyester look-alikes $10; crystal dinner bells to summon guests, $25; trivets, $5; pewter cigarette boxes bearing a replica of the original invitation to walk the bridge, $75; glass paperweights with the same invitation, $12 to $30; and drinking glasses decorated with a likeness of the pass that allowed pedestrians to cross the span 100 years ago, $12.

There are also knit sport shirts, Brooklyn Bridge–style, for $26. Gone is the alligator, replaced by you know what. "This is status 1983," says Michael S. Stone, executive vice-president of Hamilton Projects, the licensed merchandising representative for the 1983 Brooklyn Bridge Centennial Commission. Hamilton Projects was previously in charge of licensing merchandise for the Bicentennial.

There are also some snazzy umbrellas, knapsacks, and toiletry bags; so-so ponchos and coasters; predictable mugs, key tags, ashtrays, T-shirts, sweatshirts, and place mats; some unusual silver-plated spoons; spectacular postcards; and classy serving trays, glass decanters, and bowls.

The most novel items are "limited edition" woodblocks, medallions with cable encased in them, and ersatz bond certificates identifying the owner as a friend of the bridge. The blocks, each cut out of a plank from the pedestrian walkway (which is being rebuilt), attached to a medal, accompanied by a certificate of authenticity, and packed in a glossy black box trimmed with a silver cord, will sell for about $10. The medallion bearing the bridge logo and incorporating some of the original cable will be a steal at $10. But the real money-maker for the commission should be the 1,000 "bond certificates" from the United States Banknote Corporation, each priced at $1,500. The notes have not yet been printed and signed by Mayor Koch and Manhattan and Brooklyn borough presidents Andrew Stein and Howard Golden, but six citizens have already asked to be counted in.

Come April, original silk-screen commemorative posters signed by Andy Warhol will be offered for $2,000 each, with an offset version available at $150, through the spring American Express catalogue. Commemorative posters will also be sold in stores for $12.50 to $15.

The bridge itself, an engineering marvel that took fourteen years, some twenty lives, and $15 million to build, is not as a whole for sale, but according to one newspaper report, an unnamed city official did once raise the possibility of letting someone buy, preferably a corporation, which would assume upkeep. The selling of the Brooklyn Bridge has become something of a myth—almost a byword for gullibility. There seems to be little basis in fact for it, although in the beginning of the century confidence men preyed on tourists near and on the bridge, selling them "gold" bricks, counterfeit money, patents for horseless vehicles, alchemic contraptions, and various elixirs of life. The bridge itself doesn't appear to have figured in any of those deals.

It has been bought and sold in the movies, though. In *Way Out West*, Laurel and Hardy are chatting in a hotel when Stan says to Ollie, "That's the first mistake we've made since that guy sold us the Brooklyn Bridge." To which his partner replies, "Oh, buying that bridge was no mistake. That's going to be worth a lot of money to us someday."

At least once, the bridge was sold legally and officially. On December 2, 1945, Mayor Fiorello La Guardia "sold" it to Jacob W. Schwab, president of the United Merchants Manufacturing Company, in return for Schwab's buying $17.5-million worth of war bonds. Schwab got a big laugh, his war bonds,

Photograph by Daniel Quat.

and a wooden scale model of the bridge built by an employee of the Department of Public Works.

There are at least as many tales about people jumping off the bridge as there are about people selling it, and these are generally closer to the mark—if one discounts the hazy legend of Steven Brodie. On July 23, 1886, the 23-year-old newsboy bobbed to the surface of the East River. He claimed that he had just jumped, and indeed something had been hurled into the drink seconds before. But it was speculated that Brodie had slipped into the water from a rowboat propelled by friends while someone else did the hurling.

Brodie, saying he had jumped to win a $200 bet, complained only of a sharp pain in his side; his wife, when she appeared, said that he always had a pain in his side. Friends claimed that he had made a previous successful jump from the bridge holding an open umbrella, and added that he was stupid enough to do anything that was suggested to him. He was charged with endangering his life and released on $1,000 bail, but ultimately the charges were dropped, and he wound up a popular figure, making paid appearances at the Bowery Museum.

Other early jumpers fared less well. A Washington, D.C., swimming teacher, Robert Emmett Odlum, took the plunge for money and fame on May 19, 1885. The only fame he won was as the first person to die by jumping off the Brooklyn Bridge. By 1893, more than twenty people had tried to dive off the bridge; seven had succeeded, most surviving. In 1897, a professional high-diver sailed off the bridge wearing large canvas wings, coasted 1,000 feet through the air, and landed safely. Two years later, an art student tied his pant cuffs tightly around his legs and leaped to demonstrate the control of his mind over matter. He survived, too.

The bridge's opening did not go that well. On the first day more than 150,000 people crossed it with no problem, but a week later, on Memorial Day, pedestrians were swarming across it when someone shouted that the bridge was falling. Panic ensued, and twelve people were killed in the stampede to get off.

Preparations for the modern-day selling of the bridge began a year ago when the commission, a group of 48 volunteers headed by Citibank vice-president Richard Perry, began interviewing licensing representatives. A merchandising subcommittee was formed to monitor designs. Hamilton Projects, handling the licensing, lined up dozens of interested manufacturers and vetoed such suggestions as use of the phrases "I Made It on the Brooklyn Bridge" and "100 Years and Still Erect."

It was by a fluke that the wood got

She flew 3000 miles and ran two.

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THE CONDÉ NAST PACKAGE OF WOMEN.

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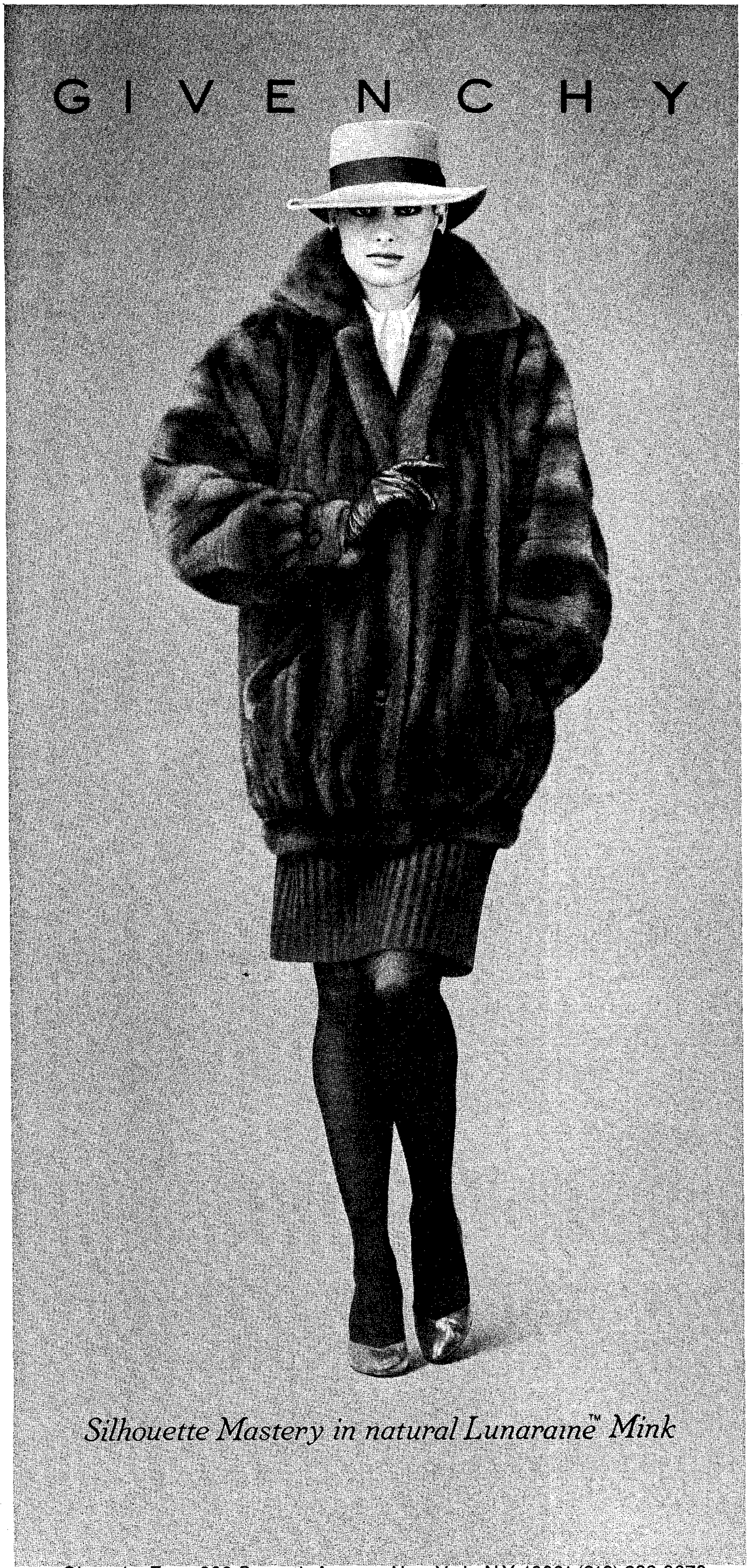
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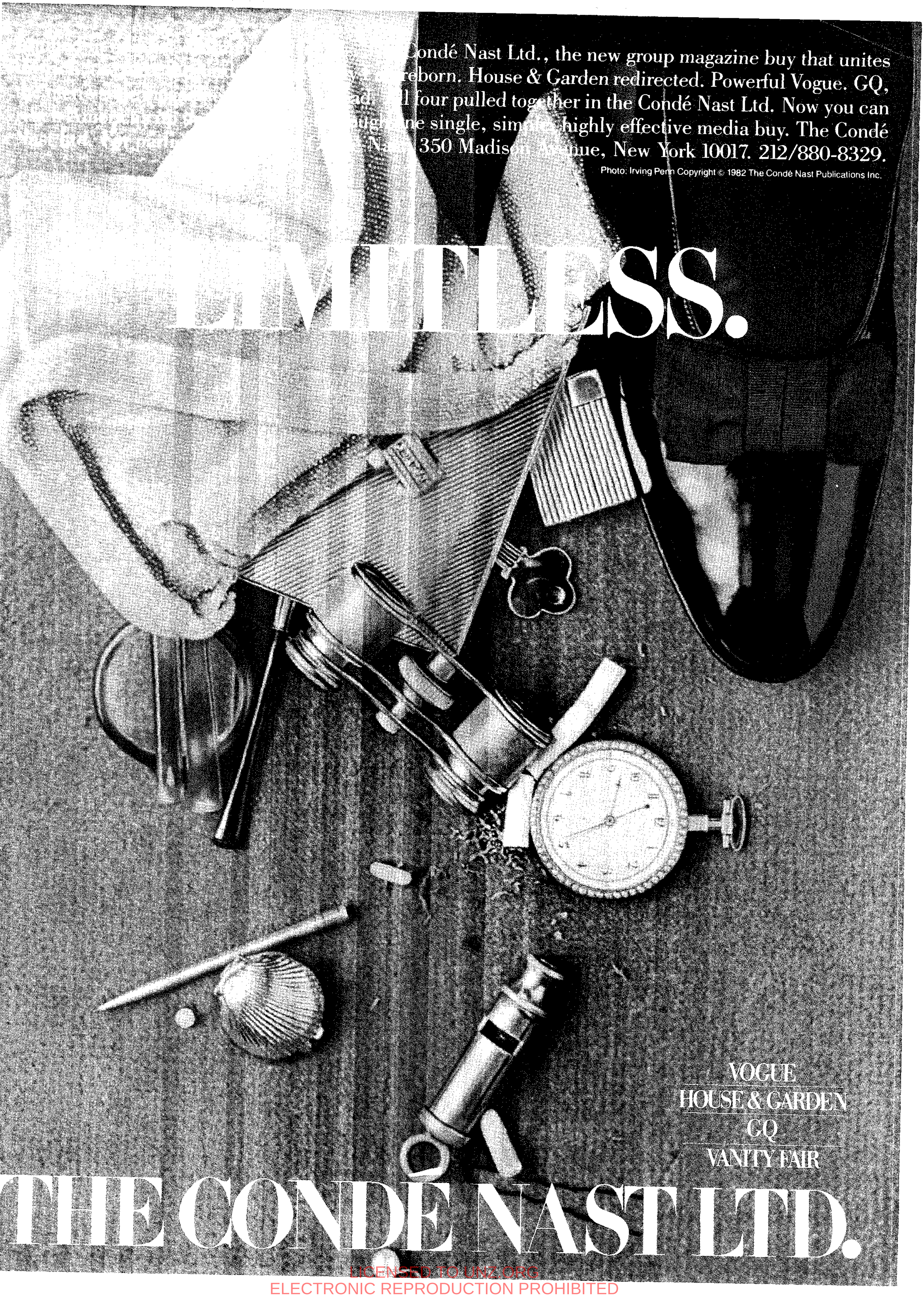
parceled into mementos. The commission's project coordinator phoned Michael Stone on the off chance that he could find something to do with all the wood planks being removed in the renovation of the bridge's pedestrian walkway. They were slated to be carted to a salvage yard and burned in a matter of weeks. Stone immediately phoned M.P.C. Enterprises, a division of the Manhattan Postcard Publishing Company. M.P.C. saw a money-making idea and had the lumber cut at a Queens lumberyard and finished and packaged at the Tri-Us Workshop, at the Brooklyn School for Special Children. The firm expects to bring 50,000 to 80,000 blocks to market.

"When the Loew's Grand Theatre, in Atlanta, where *Gone With the Wind* premiered, burned down, someone sold the bricks," recalls M.P.C.'s Beverly Apgar. "They went like hotcakes. People want a piece of Americana. I tried for years to get my hands on the certified ashes from the Chicago fire, but the church that had them wouldn't relinquish them. These kinds of things transcend remembrance and become collectibles."

The wood is now resting in a Department of Transportation field station not far from where 50 feet of turn-of-the-century cable surfaced from storage. Stone offered what the Smithsonian and the Department of Transportation didn't first make off with to the Green Duck Corporation, a Hernando, Mississippi, outfit. First, city workers broke two electrical hacksaws trying to cut through the hard steel. Green Duck's marketing director, Marty Stewart, hit upon the idea of embedding cable in a medallion under an epoxy bubble—"the first time anything like it has been done for a mint," he says. He expects to eke out 250,000 medallions from the available cable, and anticipates demand so strong that there's no need to advertise. "We haven't taken Order One yet," he says. "But from the general verbal response to our limited edition, we think advertising may be completely unnecessary." They're not expected to be the big sellers. Postcards at a quarter each can probably be depended on to account for the biggest unit sales of all, with posters, mugs, T-shirts, and buttons close runners-up.

No one seems at all disturbed that the Brooklyn Bridge's centennial has become such a materialistic affair. "What's wrong with promoting something where part of the money goes to celebrating a landmark?" asks Apgar. And Stone adds, "If we weren't doing T-shirts, posters, and the like, either other people would do them without royalties going to the commission or no one would—and then people would be asking where they were." ■



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Private Lives/Jennifer Allen

WOODY'S CHILDREN

Tiny Freedom Fighters

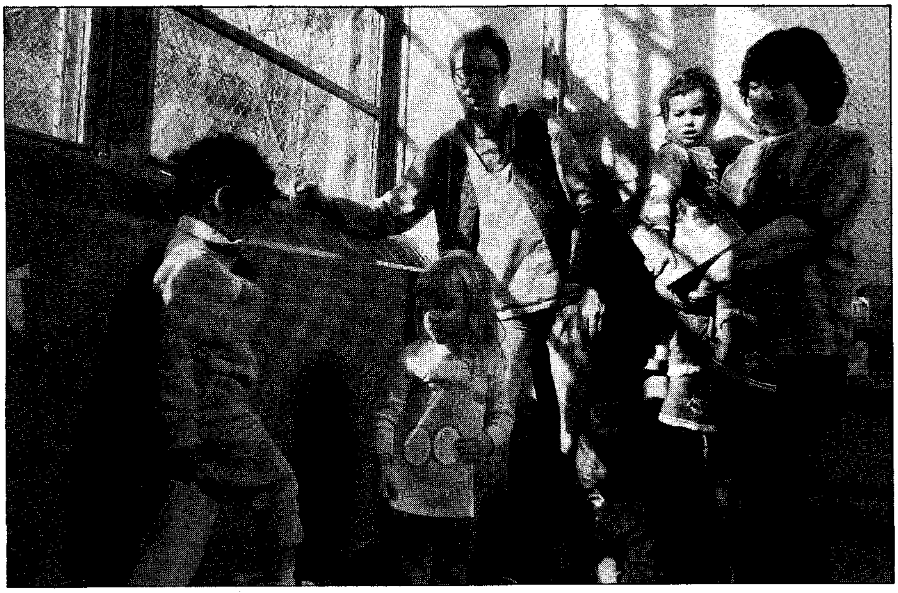
IT IS PROBABLY SAFE TO ASSUME THAT the sponsors of the Pee Wee Division race received only one letter this year complaining about sexism—certainly only one from people too young to write. About a week before the run, several four-year-olds and their teacher delivered to the Road Runners Club a letter the children had dictated. It said that there was no reason for the girls to have been given a lead on the boys in last year's race, and concluded, "This year, please let the boys and girls start together." The letter was signed by the students at B.J.'s Kids, a West Side day-care center that encourages such things. The teacher who accompanied the four-year-olds was Bill Ayers, former education minister for the Weathermen, who when last heard from was talking about bringing the war home to Amerika and tearing apart Pig City.

When the Road Runners got this polite manifesto, they seemed, in Ayers's word, "bemused." "We're often greeted like that," says the founder of the center, B. J. Richards, a roundish 35-year-old woman with a soft voice and earnest eyes. "People can't believe that these little children know what words like 'sexism' mean. They just shudder."

In the event, the Road Runners were dazed enough to grant their request, and at this year's race, a few weeks ago, all the boys and girls left the starting line, in Van Cortlandt Park, at the same time. The Road Runners might have been forgiven for thinking the children's request academic: For weeks before the run, the teachers at B.J.'s Kids had been telling their charges they were not running the race to win but because it would be fun for them and good for their bodies. The children seemed happy enough with this idea, with the exception of one unregenerate little boy named Max, who kept darting around the center crying "Win! Win! Win!"

Life is not always smooth for a non-sexist, non-racist day-care center committed to the development of the social, emotional, intellectual, cultural, and physical development of the whole child in a loving, nurturing environment. But incidents, such as the Pee Wee race, that demonstrate a raised social consciousness are proudly offered a visitor to B.J.'s Kids. There was the time the children went on a field trip to the local fire station and discovered that all the firefighters—no one says "fireman" at B.J.'s—were men. When two little girls asked why there were no women, a firefighter told them that he couldn't care less, and good riddance to the idea. One of the little girls got furious and said she hoped that someday the station would have only women in it "and no men!"

Then there was the incident in the Columbus Avenue toy store when two children noticed that a stuffed bear wore a feathered headdress. After several discussions back at the day-care center, the children returned to the shop with a letter saying that a headdress on anything other than a Native American was disrespectful. The owner of the store removed the headdress, then turned to the children and asked, "Would any of you like to wear it?" All the children shook their heads. And then there was the Children's March for Peace last June, when the kids from B.J.'s and their parents marched into the lobby of the United Nations and staged a sit-in, settling themselves on the floor and singing "We Shall Overcome" and chanting "One, two, three, four—U.S. out of El Salvador." The guards on duty, presumably with little experience in arresting three-year-olds, could only stand and gape.


S is for 'sexist': *Bill Ayers and B. J. Richards at their day-care center.*

B.J.'s Kids, located in two classrooms it rents from P.S. 9, on Amsterdam and 84th, seems in many ways like any other nursery school: bold yellow-and-green walls, cubbyholes for coats and lunch boxes, a child-size sink and stove, paintings wet with gooey brushstrokes drying on a clothesline, a huge block collection. There is a distinct smell of overripe banana.

But the ideology of B.J.'s Kids announces itself at a second glance. The walls are decorated with posters of blacks and Hispanics and Native Americans. Only one of the dolls lying in a communal cradle is white; the others are José, who is Puerto Rican, and Harriet and Juanita, both black. The record collection includes a wide variety of ethnic songs, Peter, Paul and Mary and Pete Seeger albums, and a 45 labeled "Chairman Mao's Four-Minute Physical Fitness Program." *Stories for Free Children* is on prominent display in the book corner, which houses only non-sexist, non-racist children's literature. "You have no idea," says Richards, "how many alphabet books have 'Indian' in them. We have to cut out that page."

This morning, Ayers, sandy-haired, smiling, sits in a circle with a dozen three- and four-year-olds, another teacher, and a couple of parents, and leads them in "Goodnight Irene," the wistful Leadbelly ballad that became something of an anthem for the left after being recorded by the Weavers, the blacklisted folk group. Some of the children whimper and fidget and poke one another, but Ayers gently leads them through several verses, making the baleful words sound like a lullaby: "Sometimes I live in the country, sometimes I live in town. Sometimes I have a great notion to jump in the river and drown." A pretty blond boy in a Darth Vader shirt nuzzles Ayers. "Bill," he says, "I want to sing another song." The boy is named Malick, after Malcolm X,

Photograph by Max Aguilera-Hellweg.

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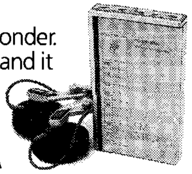


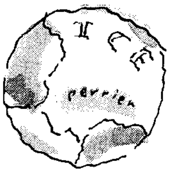
and wears a tiny gold stud in his right ear. He is Ayers's son.

B.J.'s Kids is five years old, has 25 enrollees, ages one to four, who are white, black, and Hispanic, as are the six full-time and three part-time teachers. One child is half-Oriental, half-Native American. Bill Ayers, who is one of the white ones, is 37 years old and takes classes toward a master's degree in early-childhood development at the Bank Street College of Education. He is also the father of two children—their mother is Bernardine Dohrn, now in her sixth month at the Metropolitan Correctional Center for refusing to testify before the grand jury investigating the Brink's heist and murders in Nyack—and temporary custodian for Kathy Boudin's son, Chesa, while she is on trial for the robbery.

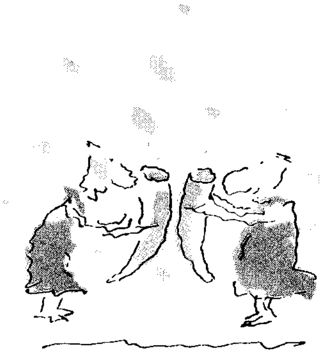
Now, minus the jet-black Fonz-type sunglasses and long curly hair, double-knotting shoelaces, filling bottles, setting out lunch boxes, singing "Comby, comby, comby your hair" while his young charges mime the lyrics, Bill Ayers would say that he hasn't changed very much at all. When he and Dohrn forsook the underground and surfaced in Chicago two years ago, Ayers announced that he was returning to civilian life with "the same basic beliefs and hopes and dreams" and every intention of fighting in the next "inevitable imperialist war." Ayers says that he is still an idealist ("I don't believe in cynicism. I prefer a sense of hope and wonder"). B.J.'s Kids, which he helped create, is an ideal world made manifest—albeit self-contained, small-scale, and peopled by very young citizens ("newer people," as they are called in B.J.'s handbook), some of whom are still mastering the potty seat. Seven of the thirteen staff goals listed in the handbook involve combating racism and sexism on various fronts. Children do not say their hands are "black" if they need washing; they say they are "dirty." There are no toy guns. Competitive activities are frowned upon, as are baby talk, clothes that are not "work clothes," forced group activity, and what the handbook refers to as "threats or bribes, deals or force." " 'Discipline,' " says Richards, "is a word I hate. We try to remember to talk to them as people, to remember that the biter is just as hurt as the person who's been bitten."

B. J. Richards, the only person I have ever met who can convince you that prejudice against Native Americans should be a passionate concern for all New Yorkers, began her day-care center as a temporary baby-sitting service while looking for secretarial work; however, when she began looking at children's books, their racism and sexism upset her so much that she decided to make enlightened child care her career. Ayers

A HOLIDAY TRADITION SINCE THE ICE AGE.



Back in the Ice Age, there were lots of holidays because everyone was self-employed, and there was always something to celebrate: your son's first sabre-tooth, the melting of the Ice, the end of a solar eclipse, a cave-warming.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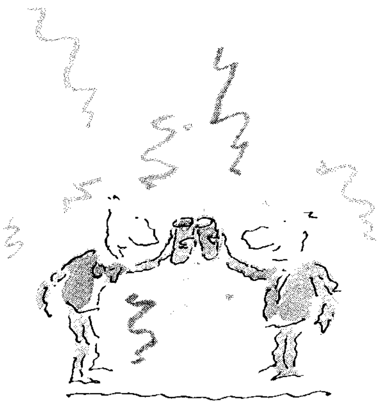
Here's to your Christmas Past, Christmas Present, & Commodity Futures.

Here was truly the greatest bubbly of them all, clear, delicious, pure and fresh. A joyous drink, a suitable toast, a holiday in itself.

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Because serving Perrier is one of those thoughtful things to do at holiday time. And a *very* old tradition.

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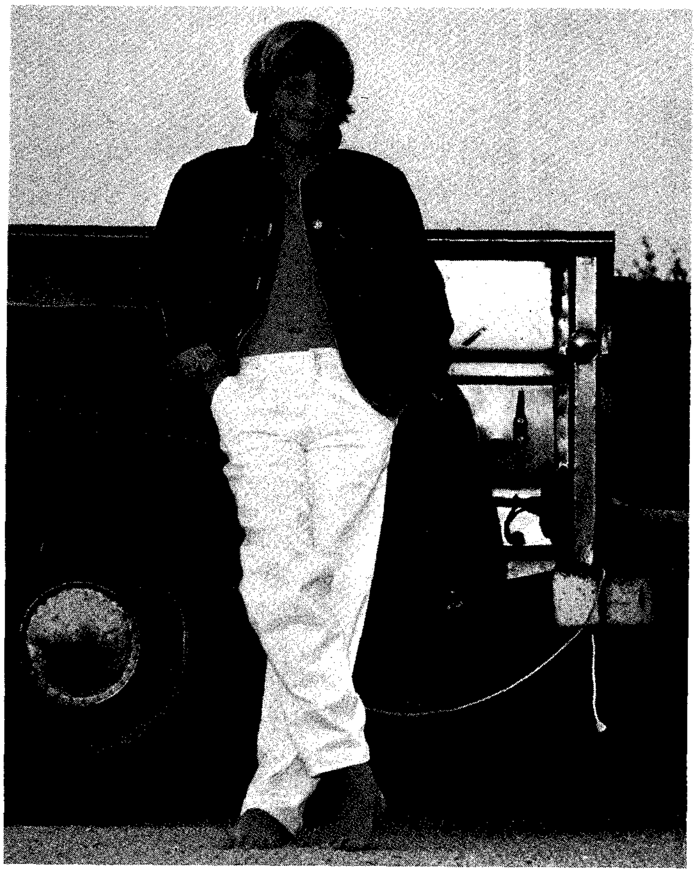
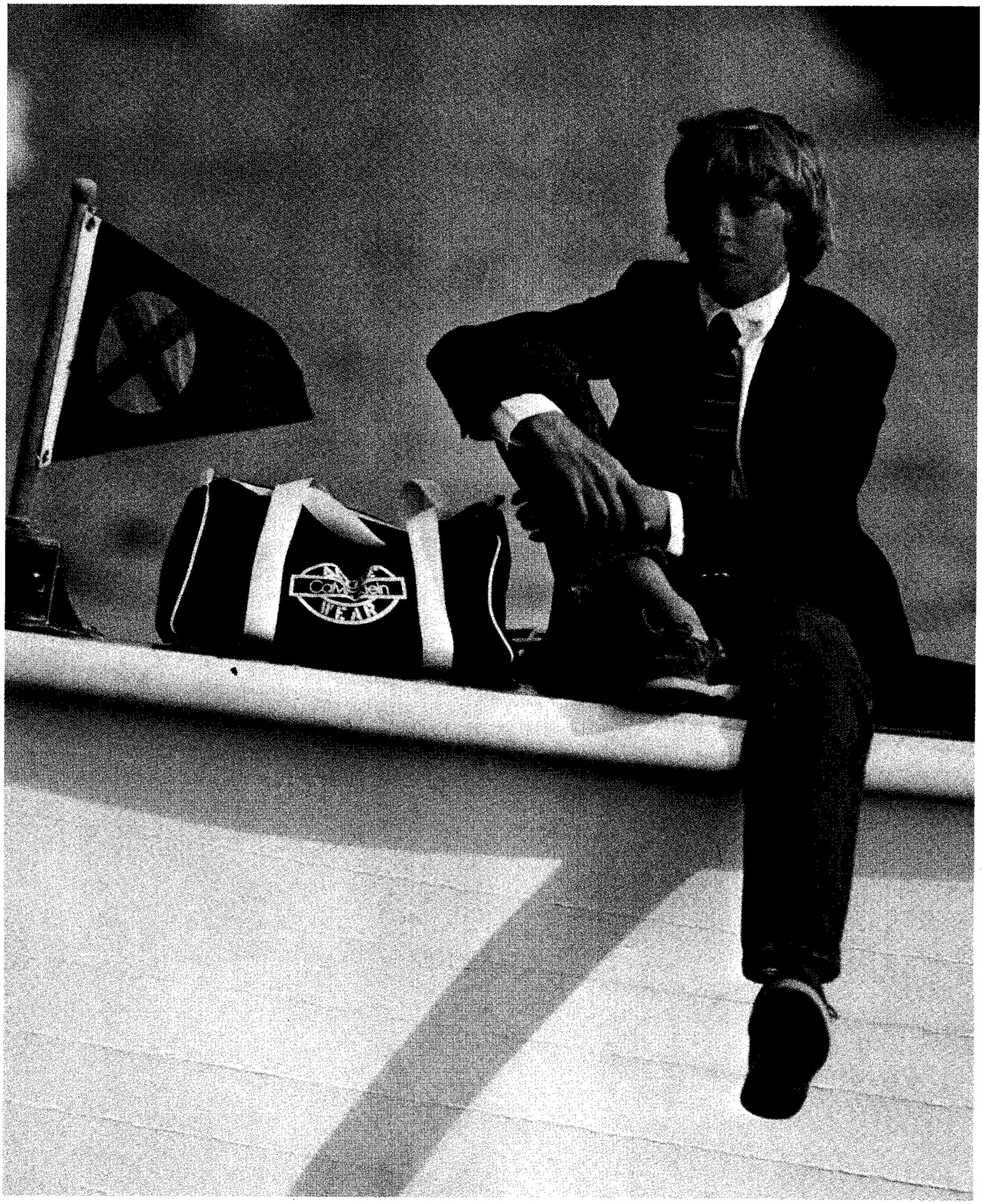
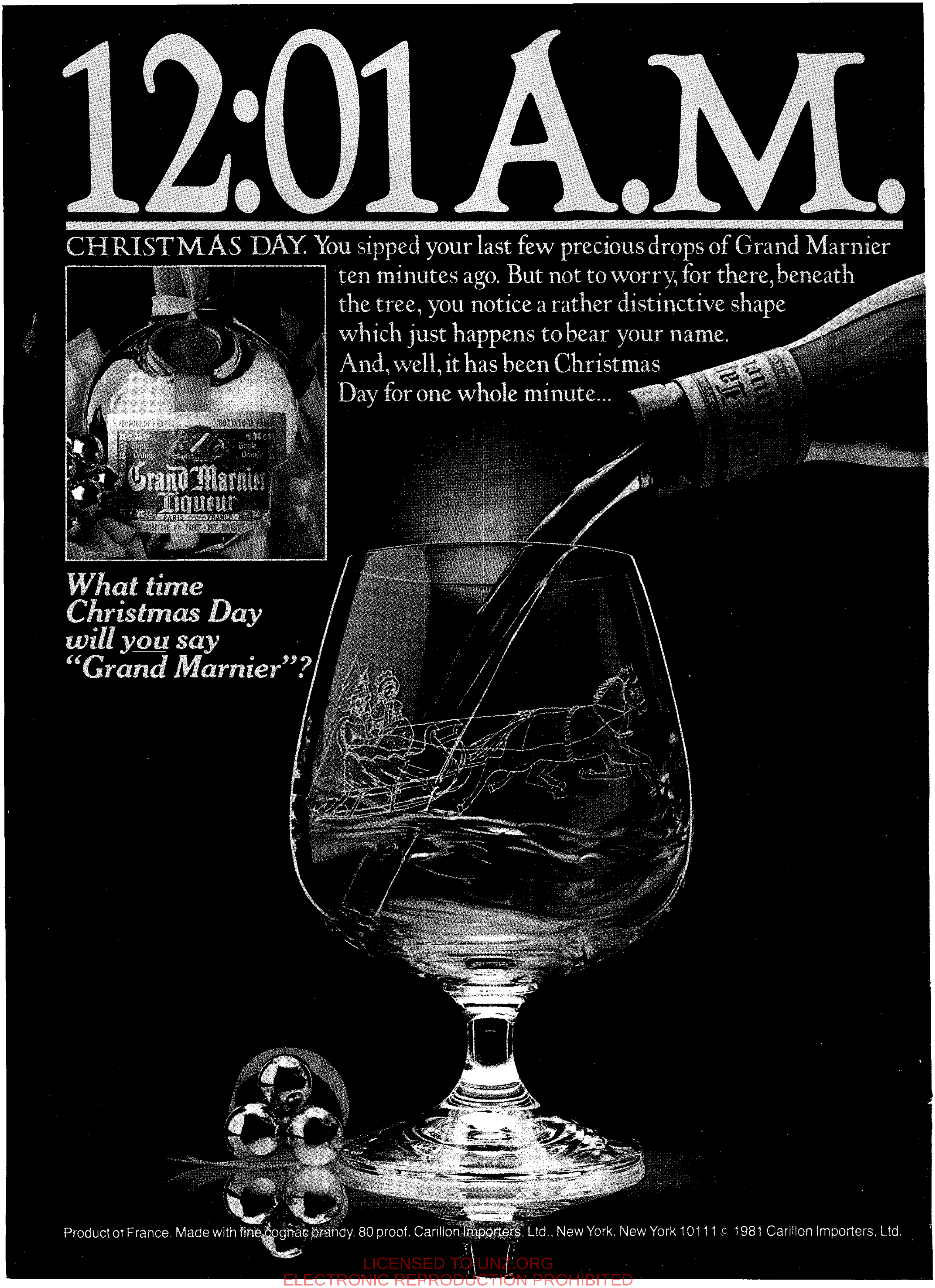


PEUGEOT


Calvin Klein
WEAR

Calvin Klein Boyswear



12:01 A.M.

CHRISTMAS DAY. You sipped your last few precious drops of Grand Marnier ten minutes ago. But not to worry, for there, beneath the tree, you notice a rather distinctive shape which just happens to bear your name. And, well, it has been Christmas Day for one whole minute...

What time Christmas Day will you say "Grand Marnier"?

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came across B.J.'s four years ago while looking for a place to send his elder son, Zayd, now five. Then working as a baker, he began substituting occasionally, eventually signing on full-time. "B.J.'s was just a basement then," he says. "It was cold and dark and dank, but I loved the way she related to the kids." Like the other teachers, he takes home about $200 a week, drawn from the children's $350-per-month tuition.

Racism and sexism are not subjects on the tip of many children's tongues, even the children at B.J.'s. While it is pleasant to spend time here (few children are talked to, listened to, read to, or kissed as much as those at B.J.'s), politics doesn't come up much among the kids. The children talk about what all children do: the superiority of red Jell-O to green, how to spell "pizza," who saw last night's *Muppet Show,* who is having a birthday. When they are taken for walks, they enjoy window-shopping at toy stores. The boys have a tendency to punch one another. Three-year-old recall is fuzzy: One child says "racist" means sexist, another says it means chair, a third says it means unfair, and a fourth says it means "when you cut out the Indian from a book because 'Indian' starts with *N.*"

It is understandable that the grown-ups are pleased with any glimmerings of political awareness. One morning, a little black girl starts painting my arm with dark-red paint. "I'm going to paint you black," she says.

Ayers, who is cleaning up the remains of the midafternoon rice cakes, pauses in his work. "Did you hear that?" he tells me. "She says she's going to paint you black." Richards has been busy assembling a picture book of the firehouse visit, complete with the children's remarks about sexism in the firefighting profession. She proudly brings out a drawing by one of the girls that shows a rocket with three astronauts—one man and two women.

Bill Ayers believes he is doing what he does best. Years ago, in the Weathermen's infancy, he founded an interracial day-care center with Diana Oughton, who later got blown up in a Greenwich Village townhouse where her colleagues were making bombs. The day I meet him, before I understand that telling the story of Peter Rabbit, playing Who Has a Vegetable, and zipping up flies are for Ayers a calling, I ask him if these duties leave him time for his own projects.

"Even if I had time," he says evenly, "I wouldn't want to do anything else. This *is* what I do. There are very few rewards in child care outside of the tremendous satisfaction of having helped nurture a generation of young children." Behind him, the last song on the Weavers record ends, and the needle returns, once again, to the beginning. ■

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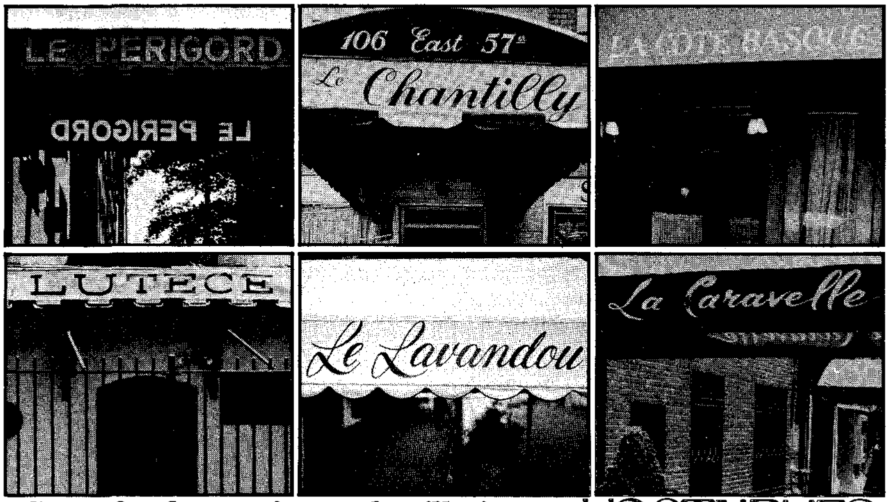

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The National Interest/Michael Kramer

MORE COPS FOR YOUR MONEY

A new kind of R.O.T.C.: *Adam Walinsky expounds.*

The Walinsky Way

MORE COPS! EVERYONE AGREES THEY'RE needed. And everyone says we can't afford them. Or almost everyone.

Adam Walinsky is a Manhattan lawyer. He was Robert Kennedy's top assistant, and at one time he served as New York State's investigations commissioner. Walinsky has an idea. It's a good idea, a new idea, and one of the best to come down the pike in a long time. Walinsky and a few of his friends (including Neil Welch, a former assistant director of the F.B.I., and Larry Kurlander, Mario Cuomo's new director of criminal justice) have come up with a way to add 30,000 police officers across the state—two-thirds of whom would be assigned to New York City.

Walinsky wants a Police Corps—a cadre of short-term, fully trained and qualified cops modeled on the army's Reserve Officers' Training Corps. The Police Corps would require three years of police service in exchange for free tuition (plus room, board, and books) at an accredited college in New York State.

"Our public officials have engaged in unilateral disarmament," says Walinsky. "In 1951, there were 19,000 New York City cops to cope with 15,812 violent crimes—less than one crime per officer. By 1981, 22,000 cops were swamped by 157,026 violent crimes."

Besides providing more cops, says Walinsky, the new cops, the Walinsky cops, will be better ones. "The pool of available *quality* people has been declining," says Walinsky. "The last time New York City added cops in the numbers we envision was in 1968–69. About 5,000 cops were taken in during that single year. Standards were lowered drastically. One class had an average I.Q. of 93.19. The result of all this is that the N.Y.P.D. is now advertising for recruits, because the ones who come in off the street are so poor.

"With our proposal, we'll be getting a better class of cop. And we'll get a lot of the best minority students, who want to go to college but can't afford it. These kids will be glad to swap three years of police service for a college education. And there will be another benefit as well, a social change. Thousands of these [Walinsky cops] will return to civilian life acquainted with police work. That will benefit everyone—and raise the status of the profession, which is an absolute necessity."

Walinsky has very definite ideas about where his cops should serve. "Foot patrol is the key," he says. "Both on the streets and, most important, in the subways. Here's something [Police Commissioner] Bob McGuire said just recently: 'I don't think it is very positive for citizens . . . to call 911 several times to report fifteen youths on a corner or in a park hassling old people to be told there are no cars or cops available. I believe the police should respond to these kinds of calls (that some describe as low-priority), but in any event we do not respond now to many such calls, because of manpower reductions. We respond to about 3 million calls out of almost 7 million made annually.' Now, what McGuire is saying is just outrageous—and he recognizes it, too," says Walinsky. "It's exactly this kind of thing that destroys society. The new cops should be a visible presence. Without the foot patrols, our streets become crime factories and we become the prisoners of thugs."

The Police Corps is simplicity itself. Better still is the cost—especially attractive given the Grand Canyon–size deficits now facing the city and state. Because the Walinsky cops wouldn't be part of the regular police pension-and-benefit structure, the average officer would cost about $20,000 a year. The average *regular* New York City police officer costs close to $50,000. "The program is a trade-off," says Walinsky. "Free educational opportunity for public service. It is neither necessary nor proper to pay the new police at the wage and benefit levels of local police officers."

But there still is *some* cost—at least $150 million to start, money that must come from either increased taxes or reordered priorities. Walinsky leaves no doubt where he stands. "It's simply a question of the politicians having the *will* to take a step like this," he says. "Look, the state regularly increases aid to education. But enrollment in primary and secondary schools has dropped by more than 500,000 pupils in recent years. The increased aid isn't going for the kids' education but for teachers' salaries and benefits. Now, *that's* a political decision—and as such it can be changed, at least in theory."

At least in theory. A politician's job today is to manage scarcity. So one might think Walinsky's idea would receive a rousing welcome. But only a few clear-thinking souls, like Queens Borough President Don Manes, are excited. In fact, the march away from Walinsky has been nearly universal.

Walinsky's plan would be state-generated, but Mario Cuomo, says an aide, is "not enthusiastic" and is "disinclined to do anything about" the idea. (One can only hope Cuomo's attitude will change now that Larry Kurlander is aboard.)

New York City would be the prime beneficiary of the Walinsky plan. Ed Koch has referred the matter to a committee for study, but his gut reaction, says the mayor, is that the "program wouldn't work. I do not believe you could have cops for a short period of time on the basis that we paid for their college education—any more than we've been successful in getting doctors to provide medical services in medically deprived areas on the basis that we paid for *their* education. What they demand is the right to pay back money for that education after they're in the field. And this would be true here, with people who wanted to be lawyers or other things,

Photograph by Joe McNally/Camera 5.

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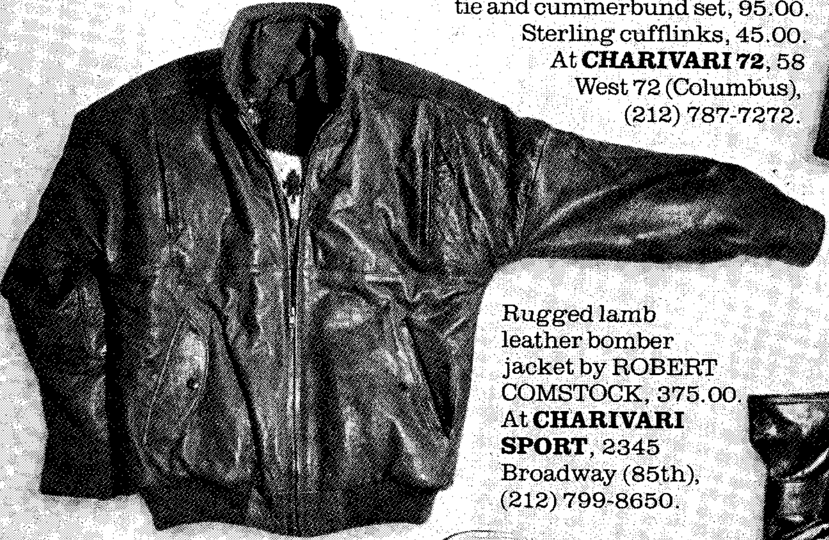

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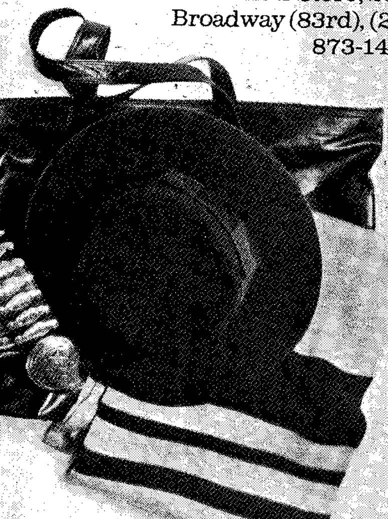

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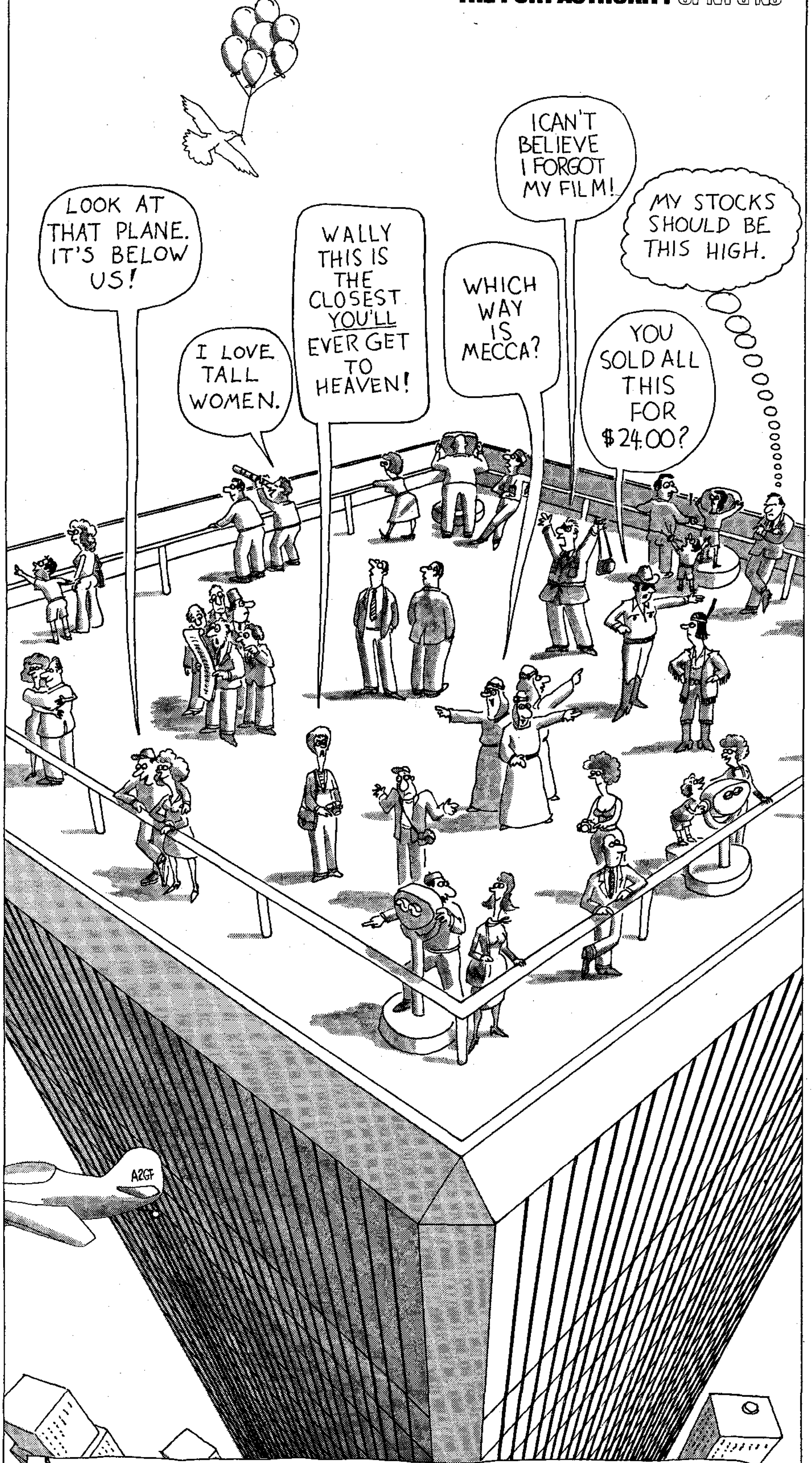
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I LOVE TALL WOMEN.
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people who won't want to lose three years as police officers—a field in which they have no ultimate desire to serve."

"Myopia," says Walinsky. "The people we're talking about pulling into this program will not, at the age of 21, have $100,000-a-year jobs as doctors as an alternative to their service. And even if, in a few instances, some wouldn't serve, what would be the worst that would have happened? We would have helped pay for some kids' college educations—which they would reimburse us for. Is that so bad? No. In fact, it would be a net plus to the community as a whole. Koch just isn't focusing. The question is not whether he can find something wrong with the plan. The question is what is the mayor's alternative solution to the terrible undermanning of the Police Department in a time of fiscal crisis?"

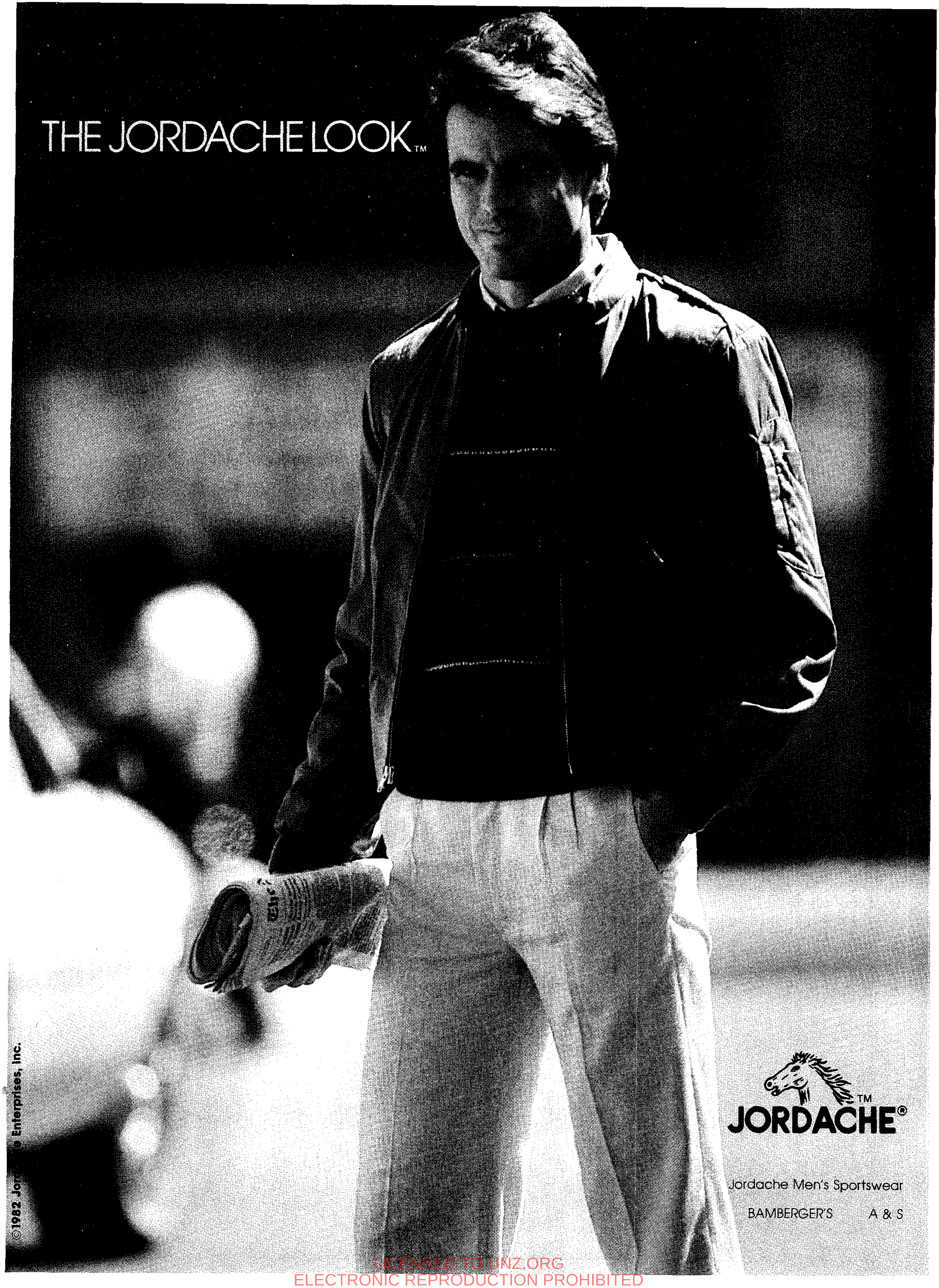
The politicians aren't the only problem. The police unions are worse—which undoubtedly accounts for the politicians' cowardice. "This is nothing more than a Band-Aid for fighting crime," says William McKechnie, president of the Transit Patrolmen's Benevolent Association. "The public, for its tax dollars, deserves professional law-enforcement officers—not Keystone Kops." The Patrolmen's Benevolent Association (the aboveground-police organization) is "not totally opposed" to the Walinsky idea. It would simply rather have more regular cops.

"Of course they would," says Walinsky in exasperation. It's easy to get punchy in the face of stupidity and self-interest. "*But we can't afford them.*

"The unions should welcome this," continues Walinsky, "even with their desire for increasing their own numbers. After all, if we get an additional 20,000 cops in the city, it will open up promotion possibilities for the regular officers—opportunities that have been pretty much frozen since the fiscal crisis. Right away there will be a need for supervisors, for 2,000 new sergeants and a few hundred lieutenants. The increased manpower will also mean more detectives and special units. Sure the unions prefer to increase wages and benefits for their current members. But they shouldn't have a veto power over our efforts to get more protection."

The city and state of New York may be dragging their feet, but there is considerable interest in the Walinsky plan across the rest of the country. The police chiefs of San Diego, Atlanta, and Minneapolis are actively interested in the program. And Bart Giamatti, the president of Yale University, is organizing academic support for the project.

Walinsky cops are needed most in New York. They may appear first in other states, which would be a shame. But if it takes the interest of others to shame New York, so be it. ■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IN AND AROUND TOWN

By Ruth Gilbert

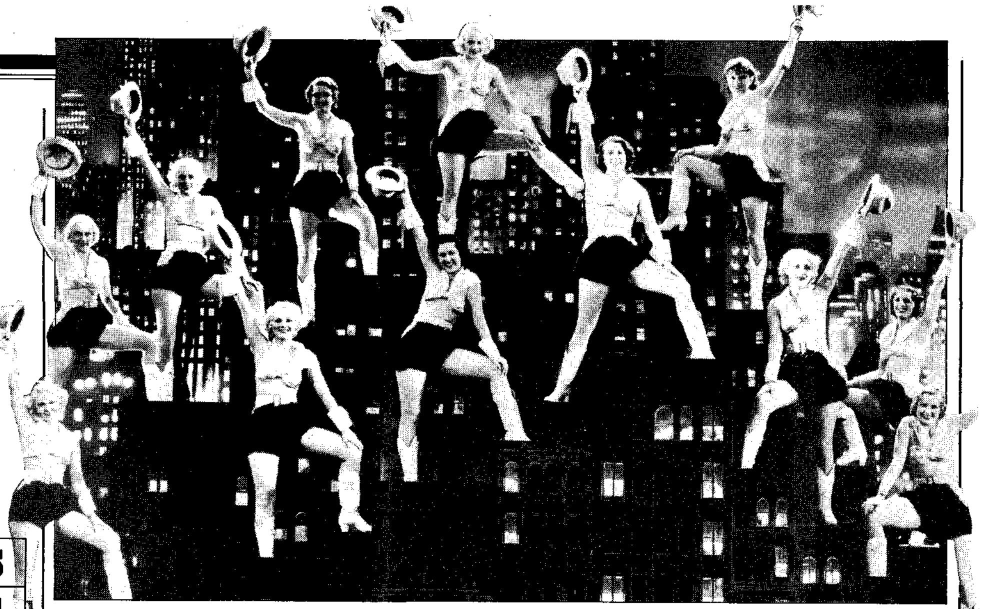
November 29 through December 8

S	M	T	W	T	F	S
	29	30	1	2	3	4
5	6	7	8			

Blood and Honor is a two-part drama that shows how Germany's children were trained to be Nazis. It airs on Channel 11 November 29 and December 6 at 8 P.M. The New York World's Fair of Antiques and Collectibles will be at the Coliseum December 4, 5, and 6. And the Changing Times Tap Dancing Company offers a festival December 3 and 4 at New York University's Loeb Student Center.

Ailey Ways

The Alvin Ailey American Dance Theater grants us the pleasure of a three-week engagement at City Center, December 1 through December 19. Here members of the company perform *The River*, Ailey's hallmark ballet, set to music by Duke Ellington.



Good-Time Girls

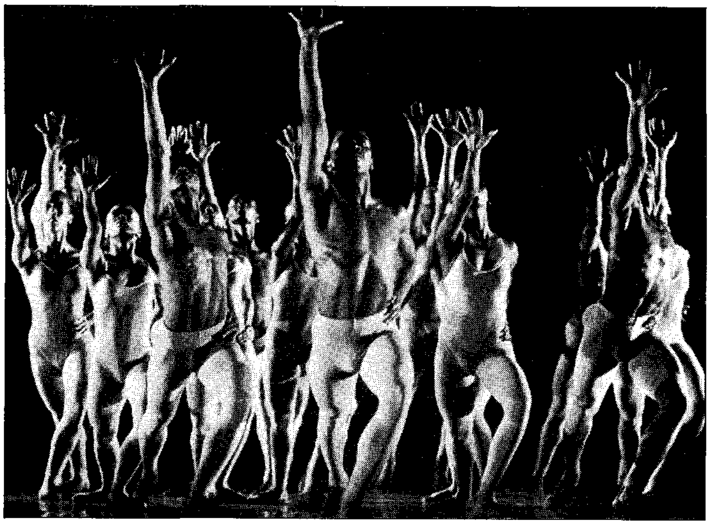
On December 1, a double bill of *Stand Up and Cheer* (above) and *Thanks a Million* opens the Thalia's "Treasures From 20th Century–Fox" series, playing Wednesdays through February 1983. The first film features everyone on the lot, and the second stars Dick Powell, Fred Allen, Patsy Kelly, and Paul Whiteman.

Crooning Kazan

Lainie Kazan will be singing at Marty's through December 11. Lainie started her stage career as understudy to Barbra Streisand in *Funny Girl* and was seen most recently in *My Favorite Year*.

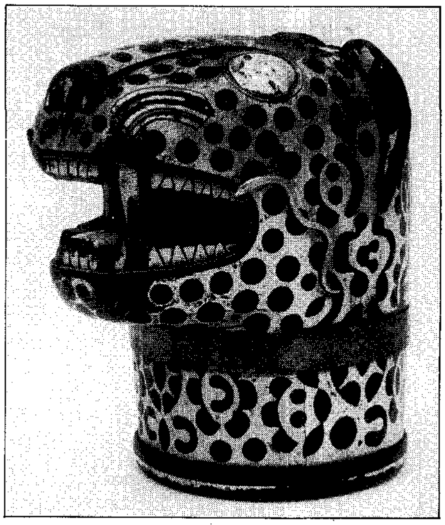
Talk of the Tune

Conductor Erich Leinsdorf shares his insights about Bach's B-Minor Mass with Edward Downes in a "Musical Dialogue," December 6 at 8 P.M. in the Bruno Walter Auditorium of Lincoln Center. Leinsdorf will then conduct the epic work December 9, 10, 11, and 14 at Avery Fisher Hall. Call 580-8700, ext. 211, for reservations.



The Cat's Carafe

The American Museum of Natural History's "Star Gods of the Ancient Americas" exhibition runs from December 3 through March 27, featuring artifacts like this ceremonial drinking cup.



Photographs: top, Museum of Modern Art/Film Stills Archive; bottom left, Johan Elbers; bottom right, Museum of the American Indian.

THE CAR THAT WAS FUN TO DRIVE BEFORE FUN BECAME SUDDENLY FASHIONABLE.

If the latest offerings from many car makers are any indication, driving for the pure joy of it appears to be suddenly back in vogue.

Owners of the BMW 320i are likely to greet this 'news' with little more than a shrug. Because they are driving a car that never denied them these pleasures in the first place.

The 320i's engine, for example, has always delivered spirited response, even while other cars were being emasculated in the name of economy.

Its transmission has always been able to turn the simple act of changing gears into "an experience to be savored and kept," in the words of Car and Driver.

And its suspension has always provided a degree of road holding that causes its drivers to bypass the interstate in favor of meandering back roads.

The result is a car that "offers a true automotive enthusiast not only transportation, but also a means of indulging his passion" (Motor Trend).

Leaving these enthusiasts with a clear choice: You can buy a car that is currently reacquainting itself with performance. Or one where no such reacquaintance is necessary.

The choice can be clarified even further at your nearest BMW dealer, where you can test drive the 320i.

THE ULTIMATE DRIVING MACHINE.

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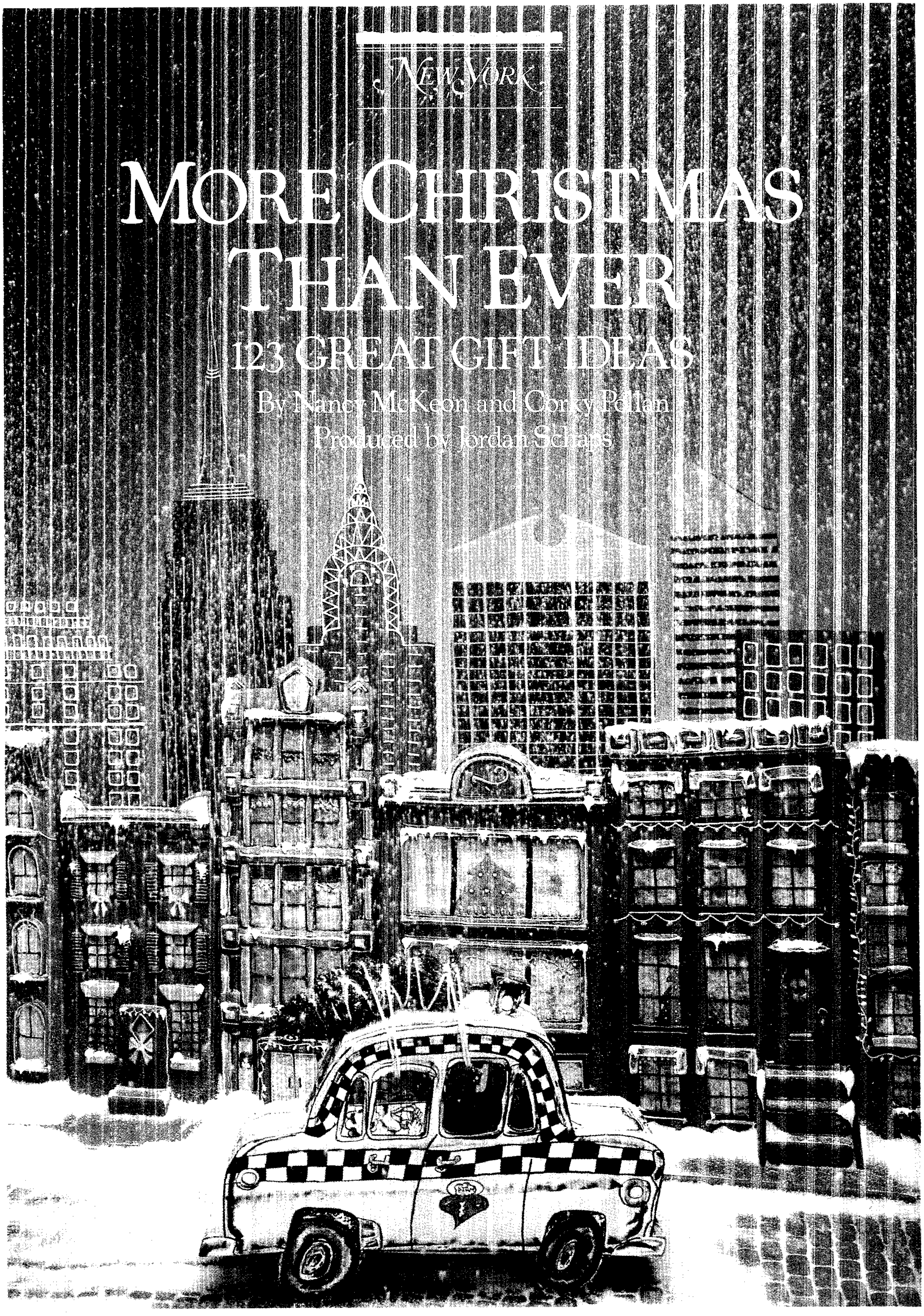
NEW YORK

MORE CHRISTMAS THAN EVER

123 GREAT GIFT IDEAS

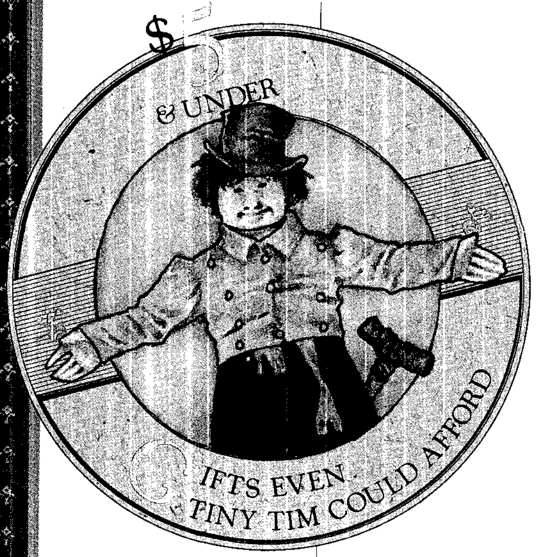
By Nancy McKeon and Corky Pollan

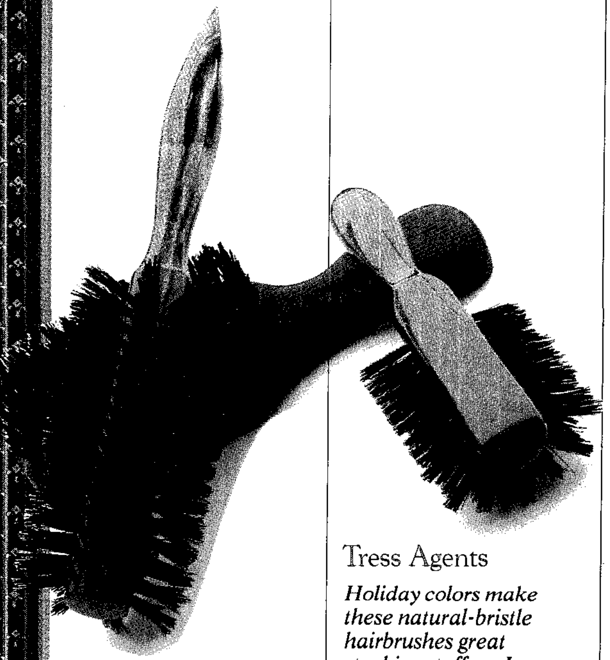
Produced by Jordan Schaps



Photograph by Aaron Rezny. Christmas tree by Johns-Cronk, Inc.

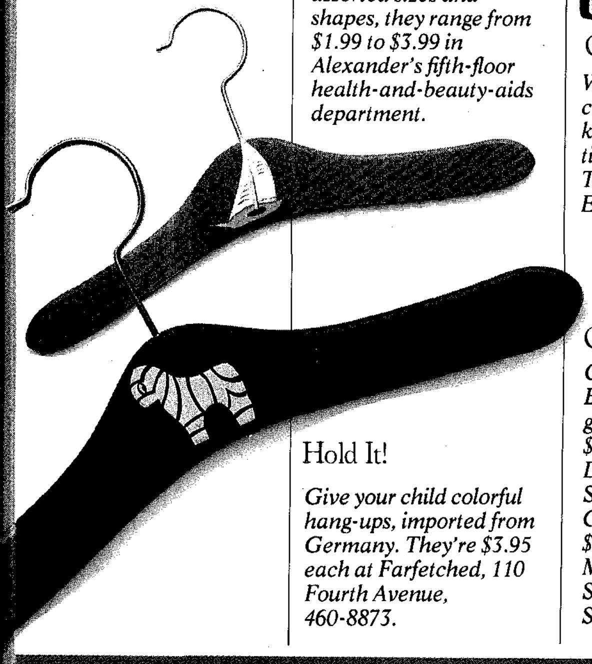
Fashion associate: Jacques Dehornois.


$5
& UNDER
GIFTS EVEN TINY TIM COULD AFFORD



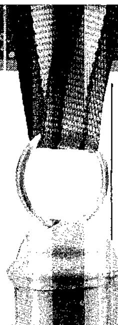
Tress Agents

Holiday colors make these natural-bristle hairbrushes great stocking stuffers. In assorted sizes and shapes, they range from $1.99 to $3.99 in Alexander's fifth-floor health-and-beauty-aids department.



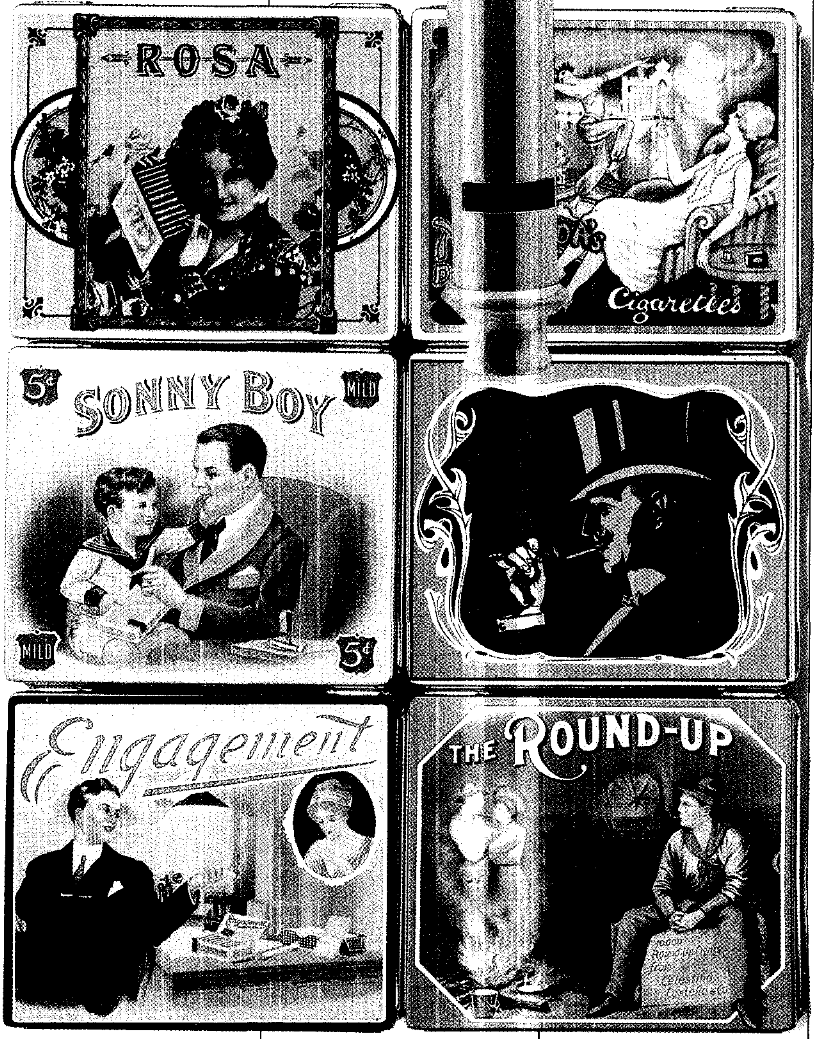
Hold It!

Give your child colorful hang-ups, imported from Germany. They're $3.95 each at Farfetched, 110 Fourth Avenue, 460-8873.



Toot Alors

Call a cab—or a cop—with this London bobby's whistle. It's $4 from Lee Bailey at Henri Bendel.

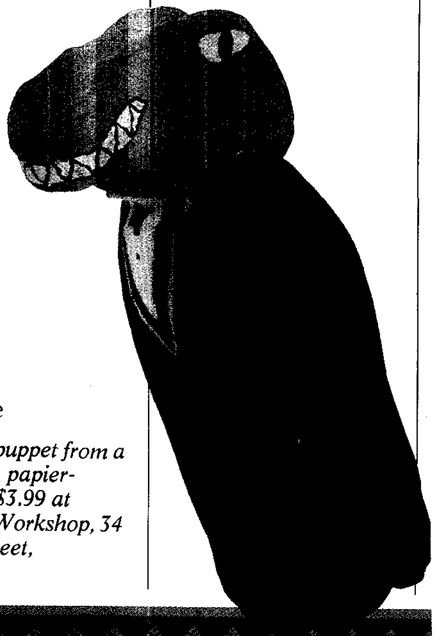


Cocoa Puffs

We puffed on chocolate cigarettes when we were kids, but these old-time tins are really for adults. They're $5 each from E.A.T. at Bendel's.

Opening Page

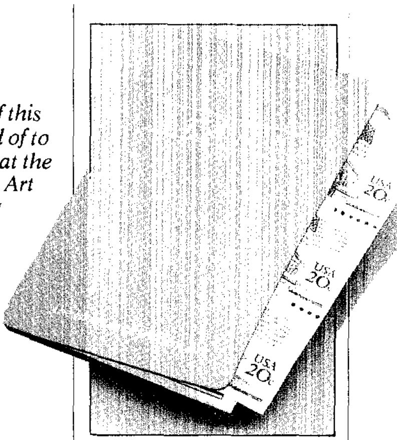
Gingerbread City is by Baked Ideas. Its small gingerbread houses are $18.50 at Dean & DeLuca, 121 Prince Street, 254-7774. Red Grooms's Ruckus Taxi *is $12 as a poster at the Museum of Modern Art Store, 37 West 53rd Street, 956-7544.*



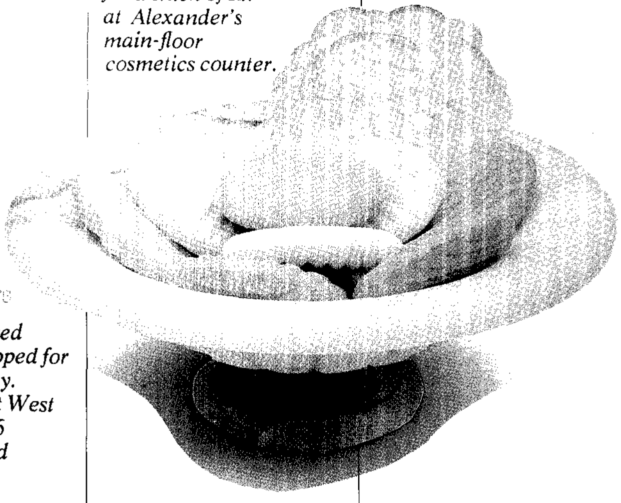
Paper Face

This finger puppet from a silly circus is papier-mâché and $3.99 at Geppetto's Workshop, 34 Carmine Street, 255-3559.

Illustrated by Peter Elwell



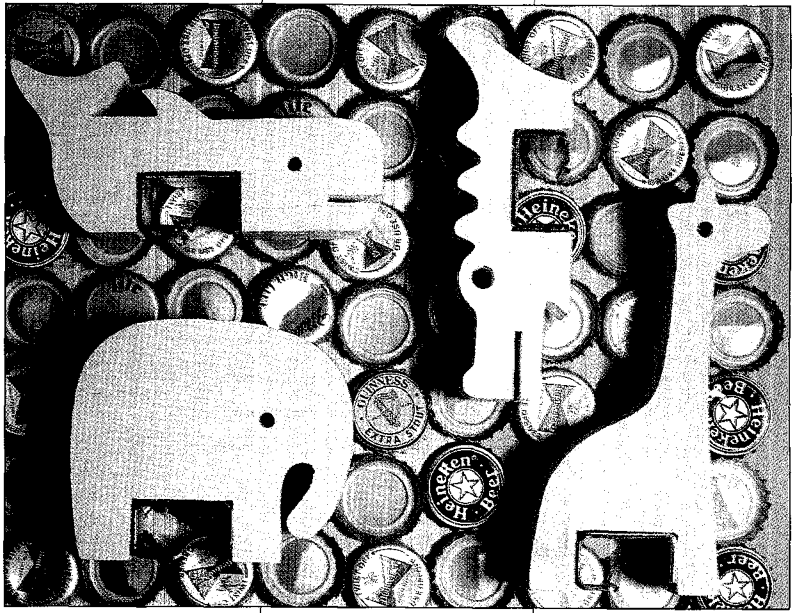
Stamps stick to the magnetized pages of this flexible book instead of to one another. It's $5 at the Museum of Modern Art Store, 37 West 53rd Street, 956-7544.



A sweet treat for the guest bathroom, these minty soaps are $3.50 for a stack of six at Alexander's main-floor cosmetics counter.

[illegible] Openers

This mild-mannered menagerie is equipped for bottle-opening duty. Each beast is $3 at West Town House, 2276 Broadway, at 82nd Street, 724-5000.

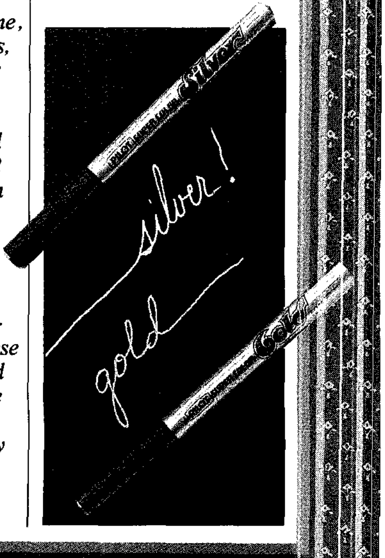


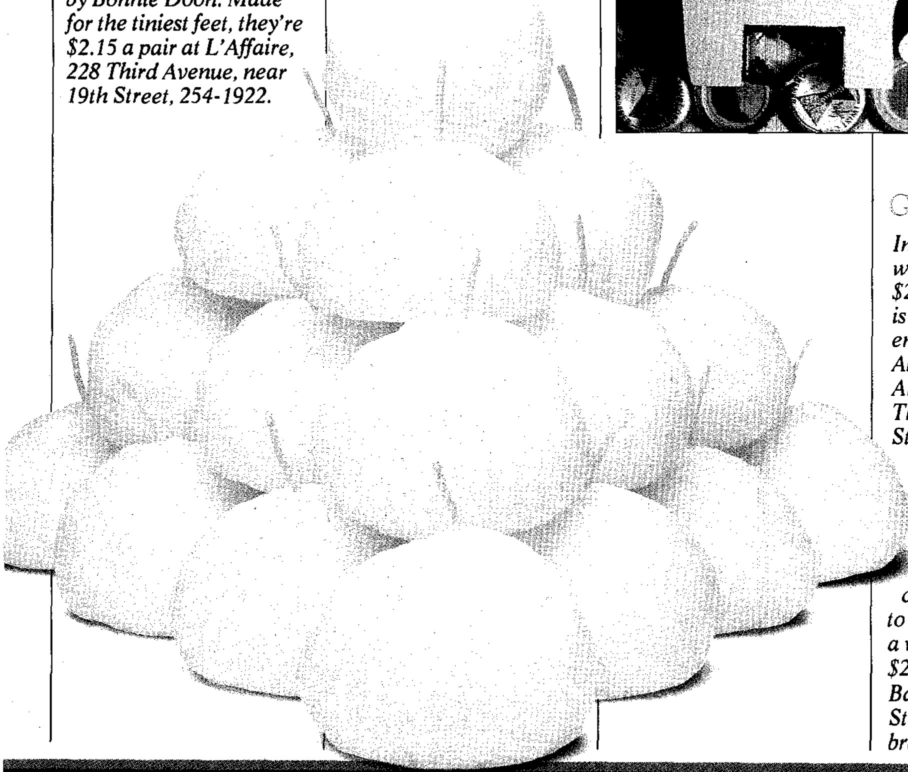
Bear Essentials

Panda pom-poms dot these cotton-knit socklets by Bonnie Doon. Made for the tiniest feet, they're $2.15 a pair at L'Affaire, 228 Third Avenue, near 19th Street, 254-1922.

Glitterary Set

Indulge your urge to shine, with silver and gold pens, $2.50 each. Black paper is $4.50 a pound, black envelopes $3.50 for 25. All at New York Central Art Supply Company, 62 Third Avenue, near 11th Street, 473-7705.

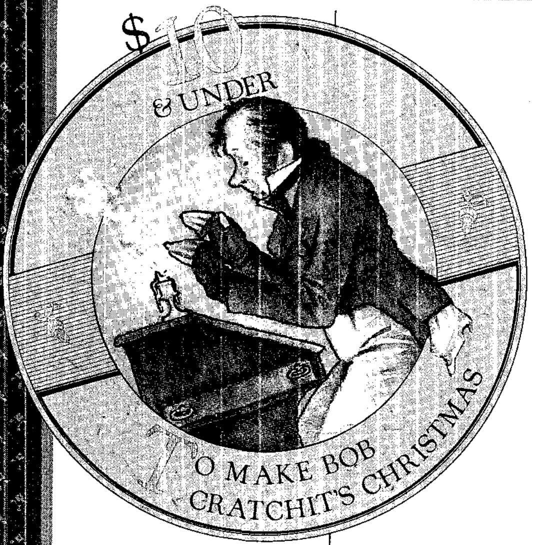




All Is Bright

As surefire as a well-packed snowball, these candles are guaranteed to give your holiday table a wintry glow. They're $2.50 each at the Pottery Barn, 117 East 59th Street, 741-9132, and branches.

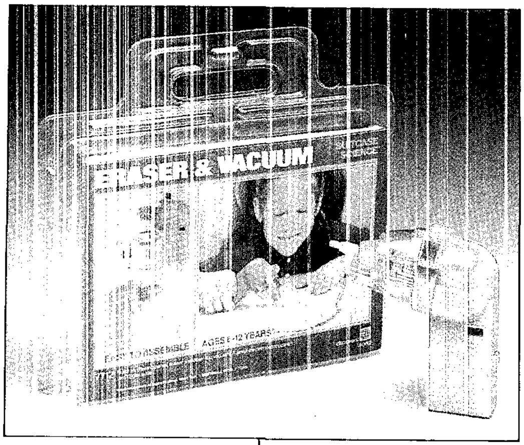
Photographed by Steve Lesnick

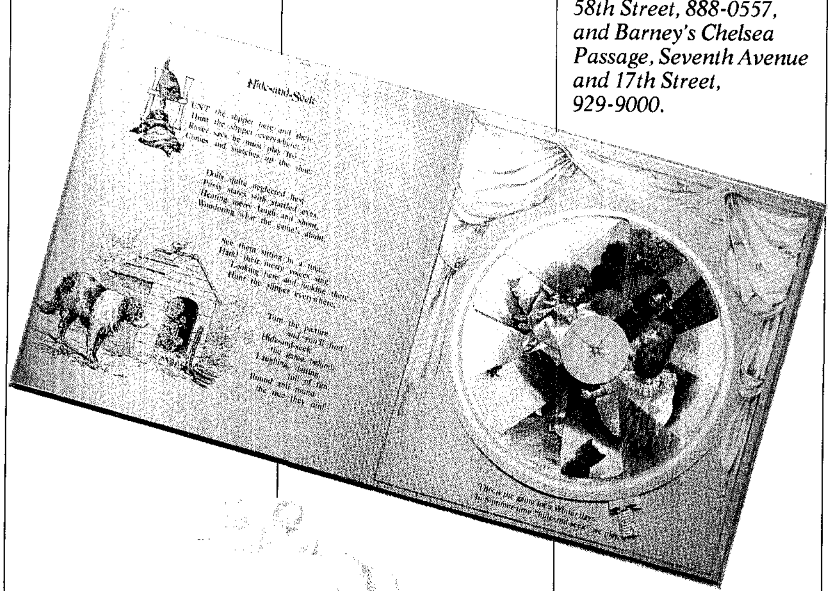

$10 & UNDER
TO MAKE BOB CRATCHIT'S CHRISTMAS

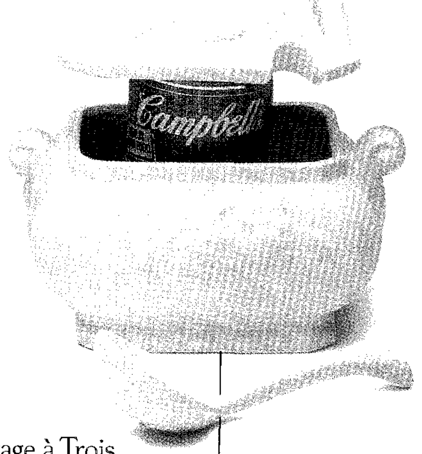
A Nut Above

Pralines such as we've never known: Original Savannah Pralines are crunchy pecans in a sugary glaze. An eight-ounce bag is $5.50 at Star Spangled Foods, 1239 Third Avenue, near 72nd Street, 249-2260.

Original
SAVANNAH
PRALINES
Gaston Dupré, Inc.
INGREDIENTS: Pecans, Caramel
NET WT. 16 OZS.


ERASER & VACUUM
EASY TO ASSEMBLE
AGES 8-12 YEARS


Hide-and-Seek



Potage à Trois

Soup for two? Serve even three from this tiny ceramic tureen with its own ladle. It's $5.99 at Woolworth's (not all stores).

Learn, Baby, Learn

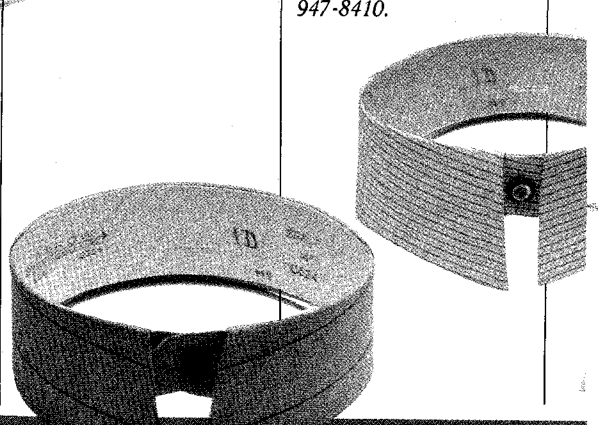
Science kits let kids make electric erasers, doorbells, microscopes, and such. Kits for different age groups are $6 each at Farfetched, 110 Fourth Avenue, 460-8873.

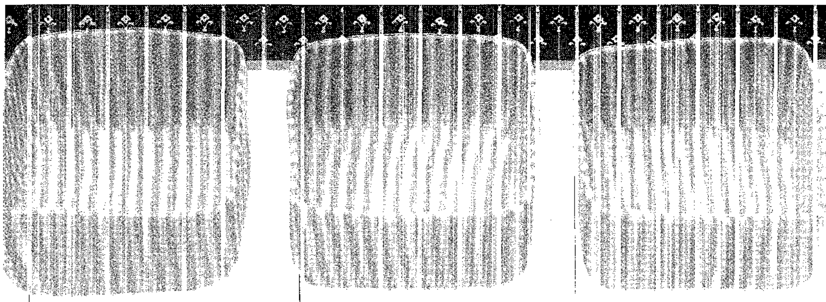
Turn, Turn, Turn

Each picture revolves to reveal another in this Victorian reprint, $7.95 at Stephen Anson, Inc., 1058 First Avenue, near 58th Street, 888-0557, and Barney's Chelsea Passage, Seventh Avenue and 17th Street, 929-9000.

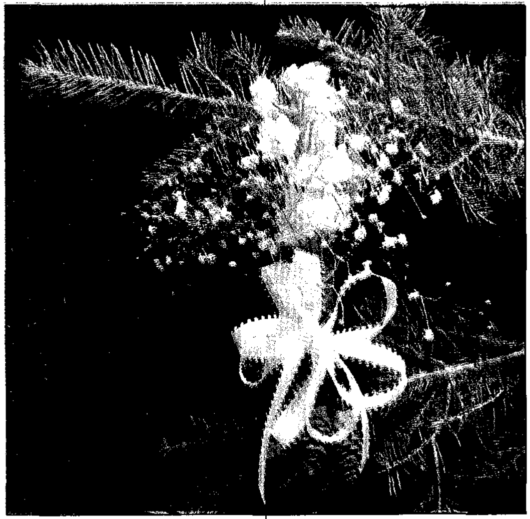
Collar Scheme

Granddad's stiff collars look good on granddaughter—especially with a scoop-neck sweater. Each is $10 at Zelda Vintage Wear, 499 Seventh Avenue, near 37th Street, nineteenth floor, 947-8410.



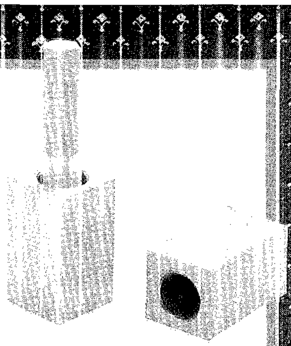


Cool stripes turn these small porcelain bowls into crisp containers for candy or sushi. They're $9 each at Mitsukoshi, 461 Park Avenue, at 57th Street, 935-6969.

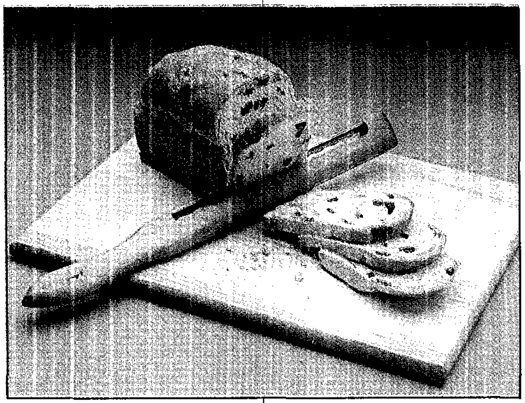


Tree's Company

Victorian nosegays can trim today's Christmas trees. The star-of-Bethlehem stays fresh in a water sleeve and can be replaced year after year. Each ornament is $9.50 at the Southflower Market, 181 Columbus Avenue, at 68th Street, 496-7100, and 1045 Second Avenue, at 55th Street, 355-6800.

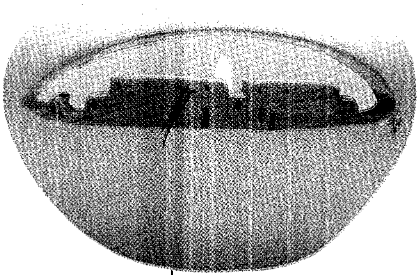


Brushed-brass snuffers won't let cigarettes smolder. They're $10 a pair at Lederer de Paris, 613 Madison Avenue, at 58th Street, 355-5515, and Piero de Monzi, 824 Madison Avenue, at 69th Street, 794-8775.



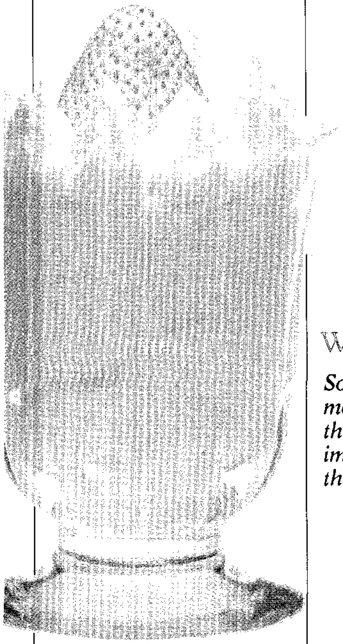
A Way of Knife

Slice cleanly and evenly with this handcrafted knife with slicing guide. It's $8.75 at the Performer's Outlet, 222 East 85th Street, 249-8435.



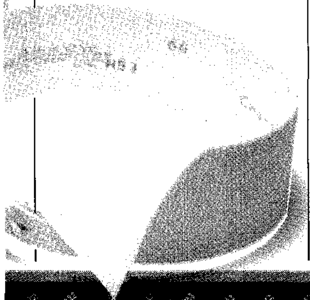
Sky Light

Set the southwestern sky aglow with this clay candleholder, $10 at the Museum of the American Indian, Broadway and 155th Street, 283-2420.



Working Glass

Sorbets shimmer and mousses look majestic in this fine footed glass, $10, imported from France by the Pottery Barn.

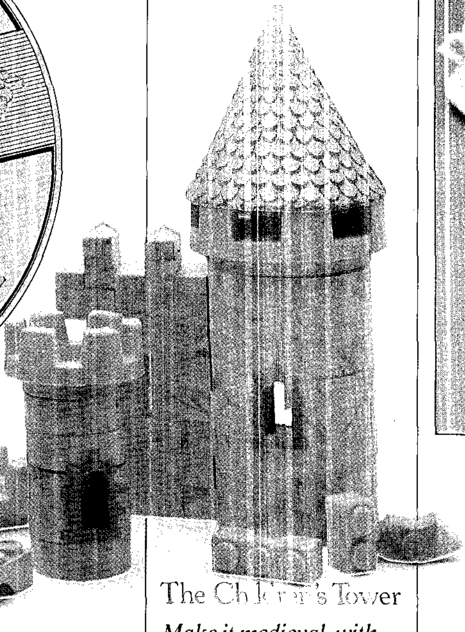


Doily Card

Stamp out commercial invitations! Custom-stamp your own, with grapes and scrolls and doilies. Stamps are $6.50 to $7.25 each, doilies $4.50 and $5.75 for three dozen, at Wolfman-Gold & Good Company, 484 Broome Street, 431-1888.

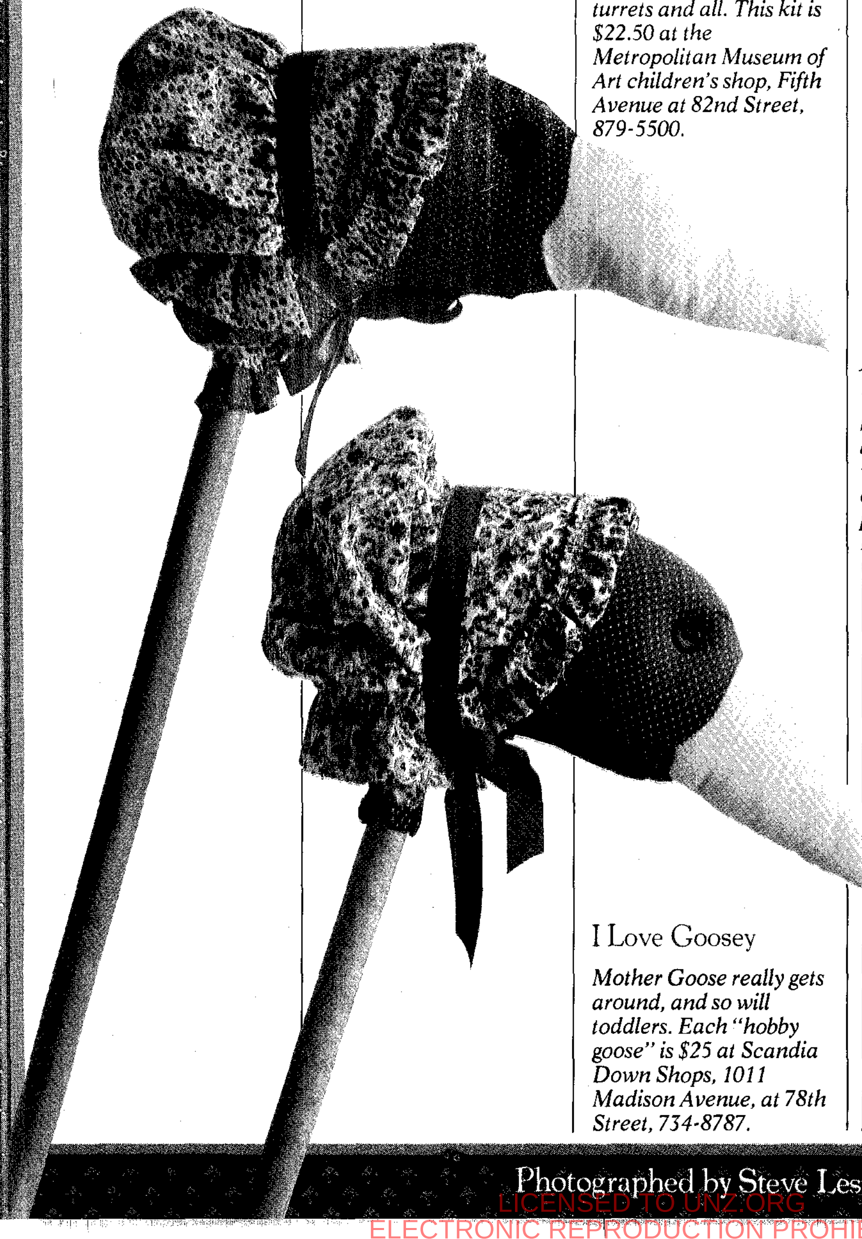
Photographed by Aaron Rezny

$25
& UNDER
FOR PEOPLE NAUGHTY AND NICE



The Children's Tower

Make it medieval, with turrets and all. This kit is $22.50 at the Metropolitan Museum of Art children's shop, Fifth Avenue at 82nd Street, 879-5500.

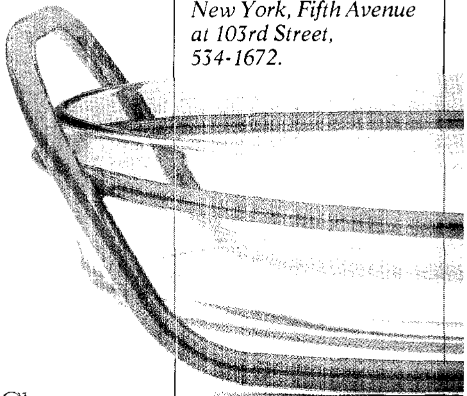


I Love Goosey

Mother Goose really gets around, and so will toddlers. Each "hobby goose" is $25 at Scandia Down Shops, 1011 Madison Avenue, at 78th Street, 734-8787.

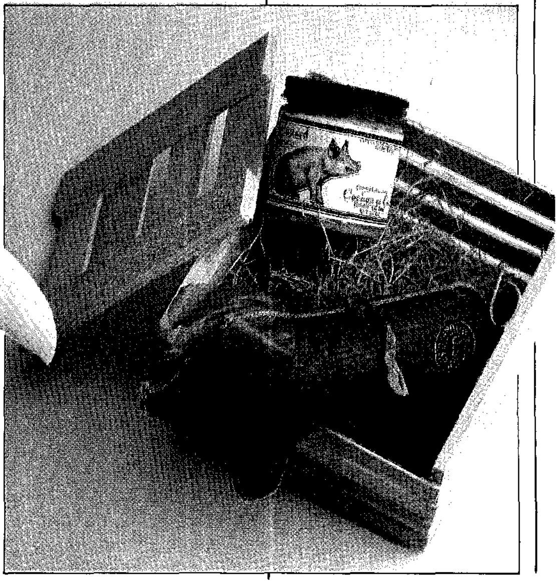
Petit Fours

The tea may not be real, but the porcelain is. The fifteen-piece handmade kiddie tea set is $25 at the Museum of the City of New York, Fifth Avenue at 103rd Street, 534-1672.

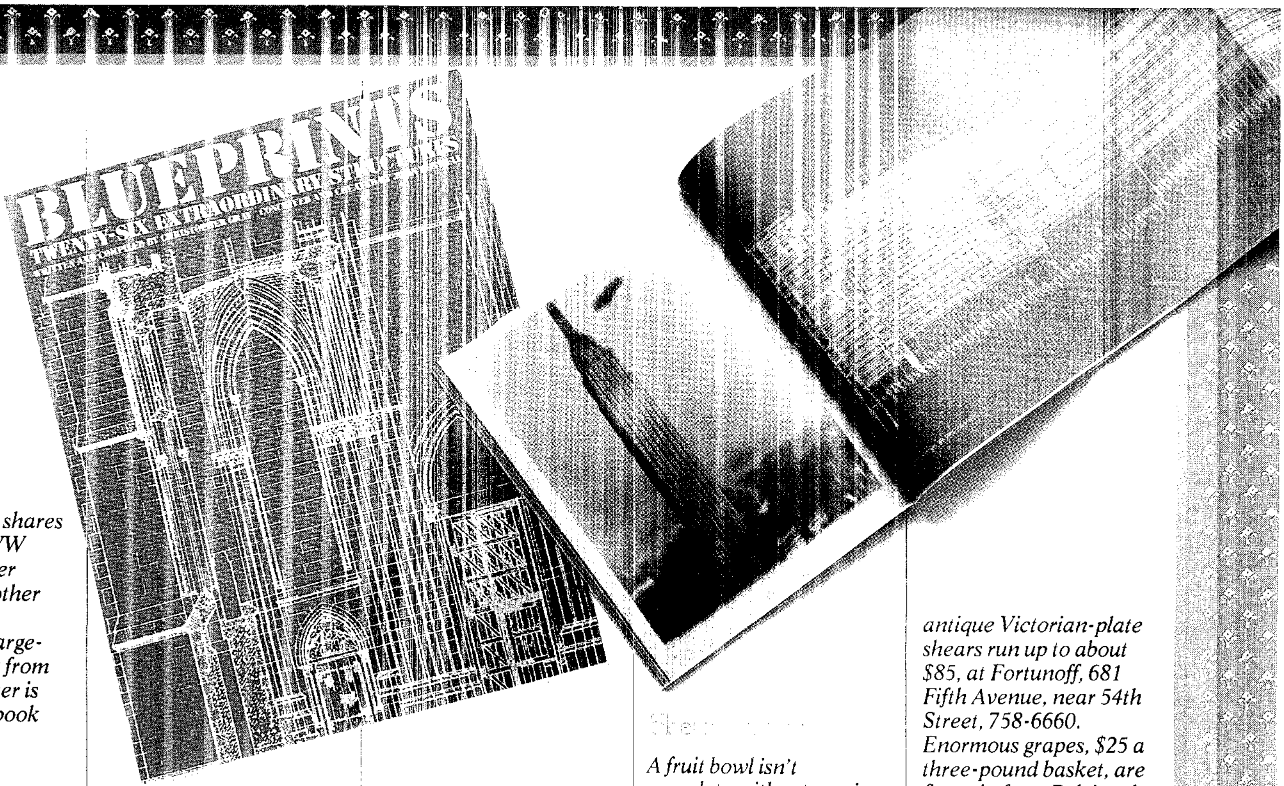


Animal Charm

This little piggy went to market and came back as a 1½-pound salami, with his own pen and his own mustard sauce. The package is $20 from E.A.T. at Bendel's.



Photographed by Steve Lesnick

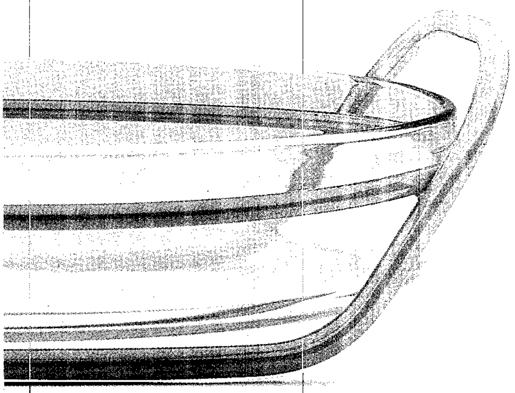


Starting Lines

In Blueprints, *Christopher Gray shares the plans for the VW Beetle, the Chrysler Building, and 24 other "extraordinary structures." The large-format paperback from Simon and Schuster is $19.95 in Macy's book department.*

She[illegible]

A fruit bowl isn't complete without a pair of grape shears. Silver-plated shears are $14.99 and $16.99, while antique Victorian-plate shears run up to about $85, at Fortunoff, 681 Fifth Avenue, near 54th Street, 758-6660. Enormous grapes, $25 a three-pound basket, are flown in from Belgium by Balducci's, 424 Sixth Avenue, at 9th Street, 673-2600.

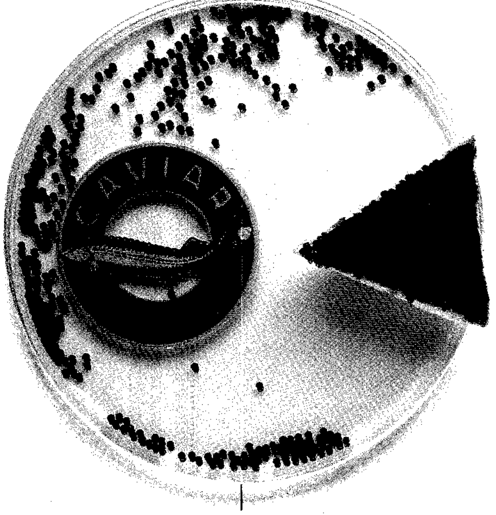


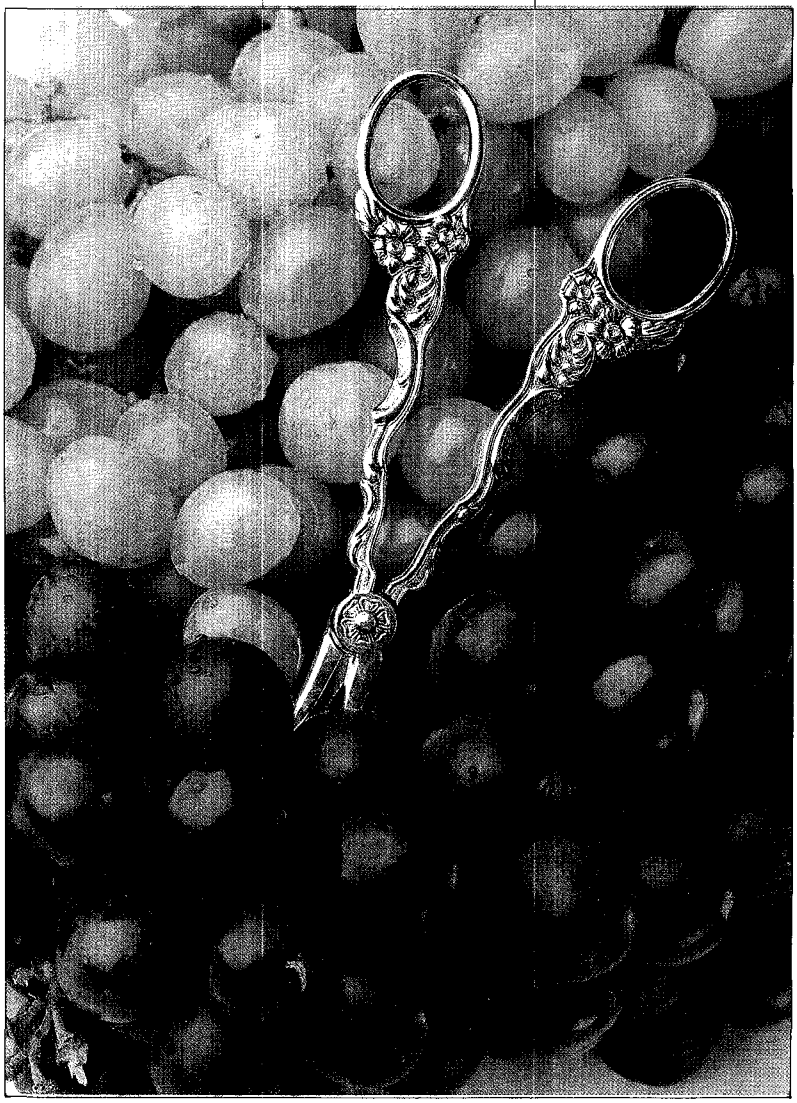
Service With a Style

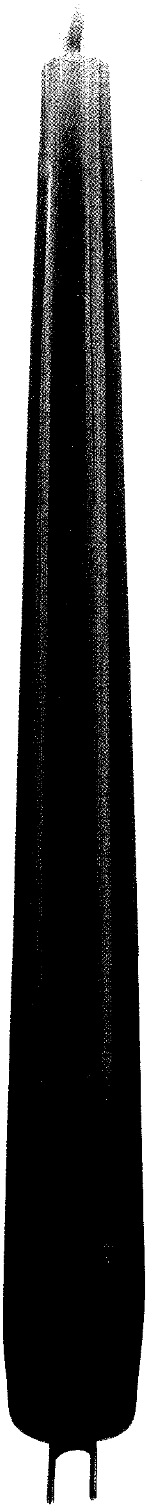
Sleek metal frames from Italy, in red or black, let au gratin dishes come to the table in style. Each is $25 in B. Altman & Company's kitchen shop. The Culinaria glass dish is $12 at Gimbels.

Go With the Roe

The trick is to get the grains of "caviar" back into the tin—without losing a whole weekend. A great gag for the gourmet, it's $25 from E.A.T. at Bendel's.

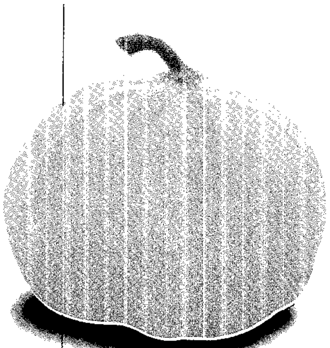






It Gives a Lovely Light

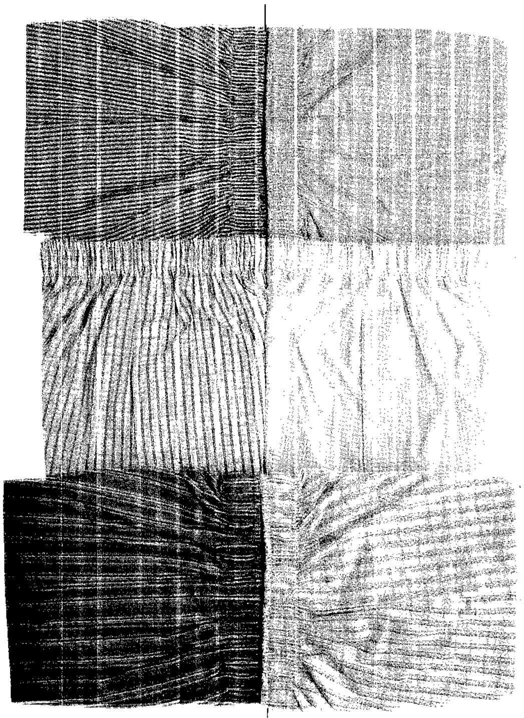
Cartier's signature candles make a wonderful hostess gift. They're $20 the pair at Cartier, Fifth Avenue and 52nd Street, 753-0111.

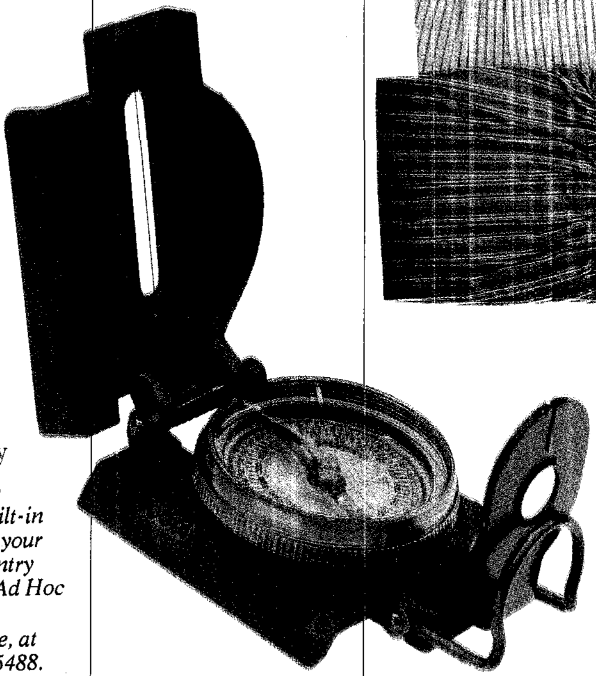


Whole fruits—melons, pineapples, pears, and such—are glazed and gorgeous, and cost $10 to $15 a pound at Balducci's.

Short Subjects

Turnbull & Asser elevates classic boxer shorts with an array of all-cotton men's shirting fabrics. Each pair is $25 at Bergdorf Goodman.





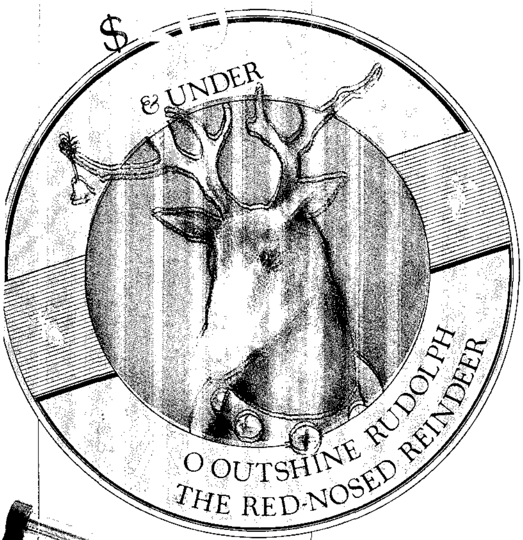
Going My Way

This no-nonsense compass has a built-in sight and clips on your belt for cross-country treks. It's $18 at Ad Hoc Housewares, 842 Lexington Avenue, at 64th Street, 752-5488.

Clothes Encounters

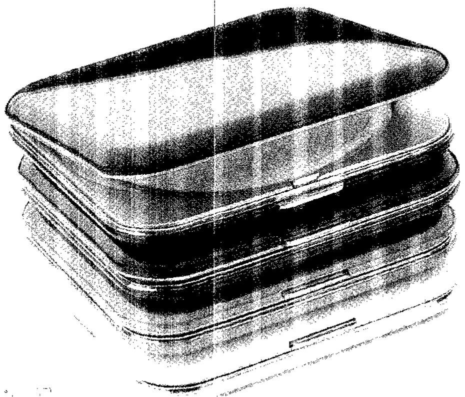
For you or your valet, these essential brushes—for tweeds ($19.50 and $27.50), cashmere ($19.50), mink ($17.50), and felt hats ($18.50). All at Caswell-Massey, 518 Lexington Avenue, at 48th Street, 755-2254.

Model: Rachel Adams/Gloria Troy Agency.



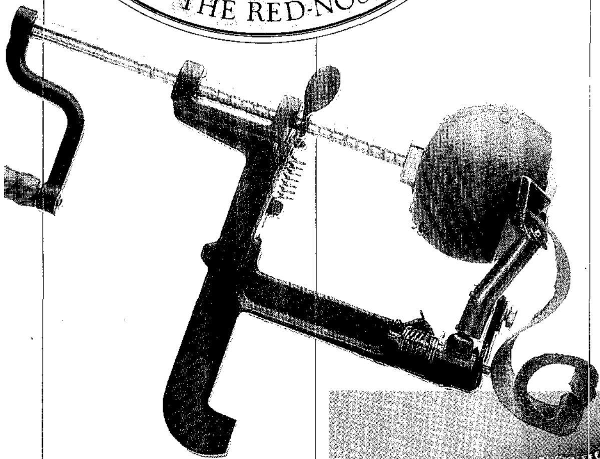
[illegible] Tonight

Diane Love's potpourri comes in a mesh-metal-and-brocade pouch to display or carry. It's $28 in Saks Fifth Avenue's cosmetics department.



Vanity F

If face powder is back, can enamel compacts be far behind? They're $45 at Bendel's.



It Peels Good

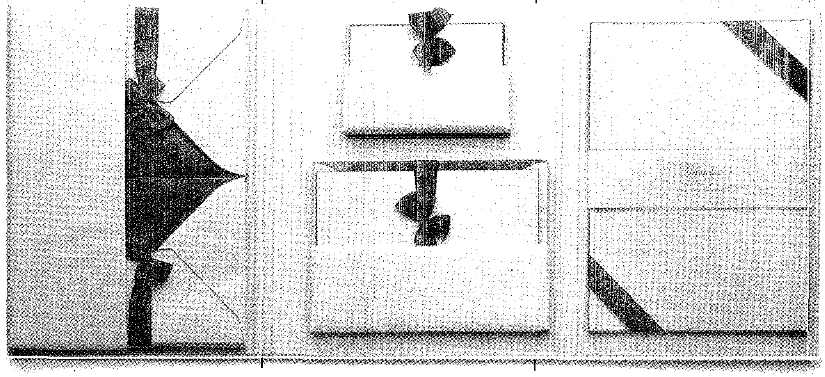
'Tis the season to peel, core, and slice, with this cast-iron classic. It's $26.50 at Star Spangled Foods, 1239 Third Avenue, near 72nd Street, 249-2260.

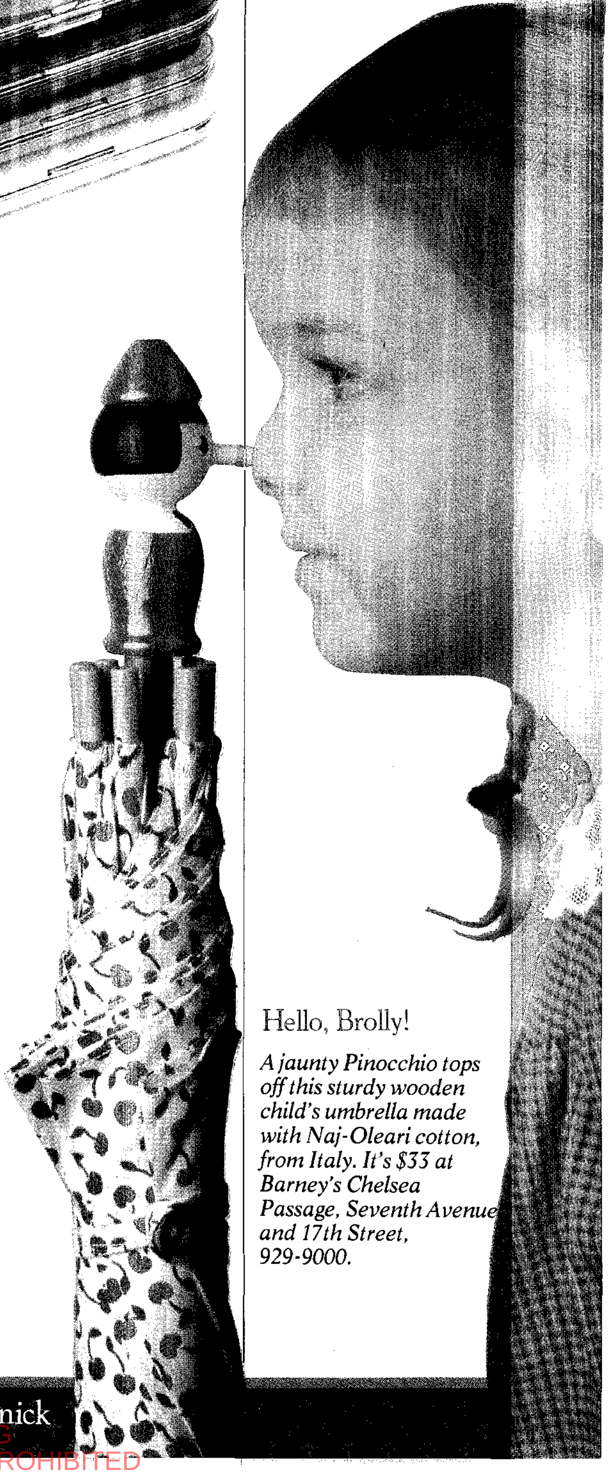
Belles Lettres

Always appropriate, Pineider's portfolio of writing papers, note cards, and gift enclosures is $30 in Saks Fifth Avenue's stationery department and at Bendel's.

Lace Majesté

Color her delicate in silk panties trimmed with lace. They're $50 at Montenapoleone, 789 Madison Avenue, near 67th Street, 535-2660.

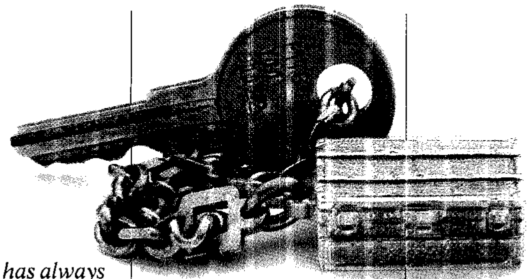




Hello, Brolly!

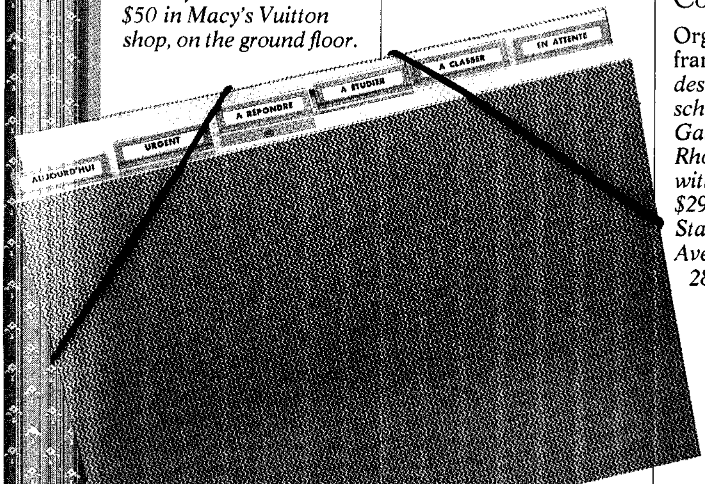
A jaunty Pinocchio tops off this sturdy wooden child's umbrella made with Naj-Oleari cotton, from Italy. It's $33 at Barney's Chelsea Passage, Seventh Avenue and 17th Street, 929-9000.

Photographed by Steve Lesnick



Key Cargo

Louis Vuitton has always been known for its steamer trunks, but never before for one so compact. The key chain is about $50 in Macy's Vuitton shop, on the ground floor.



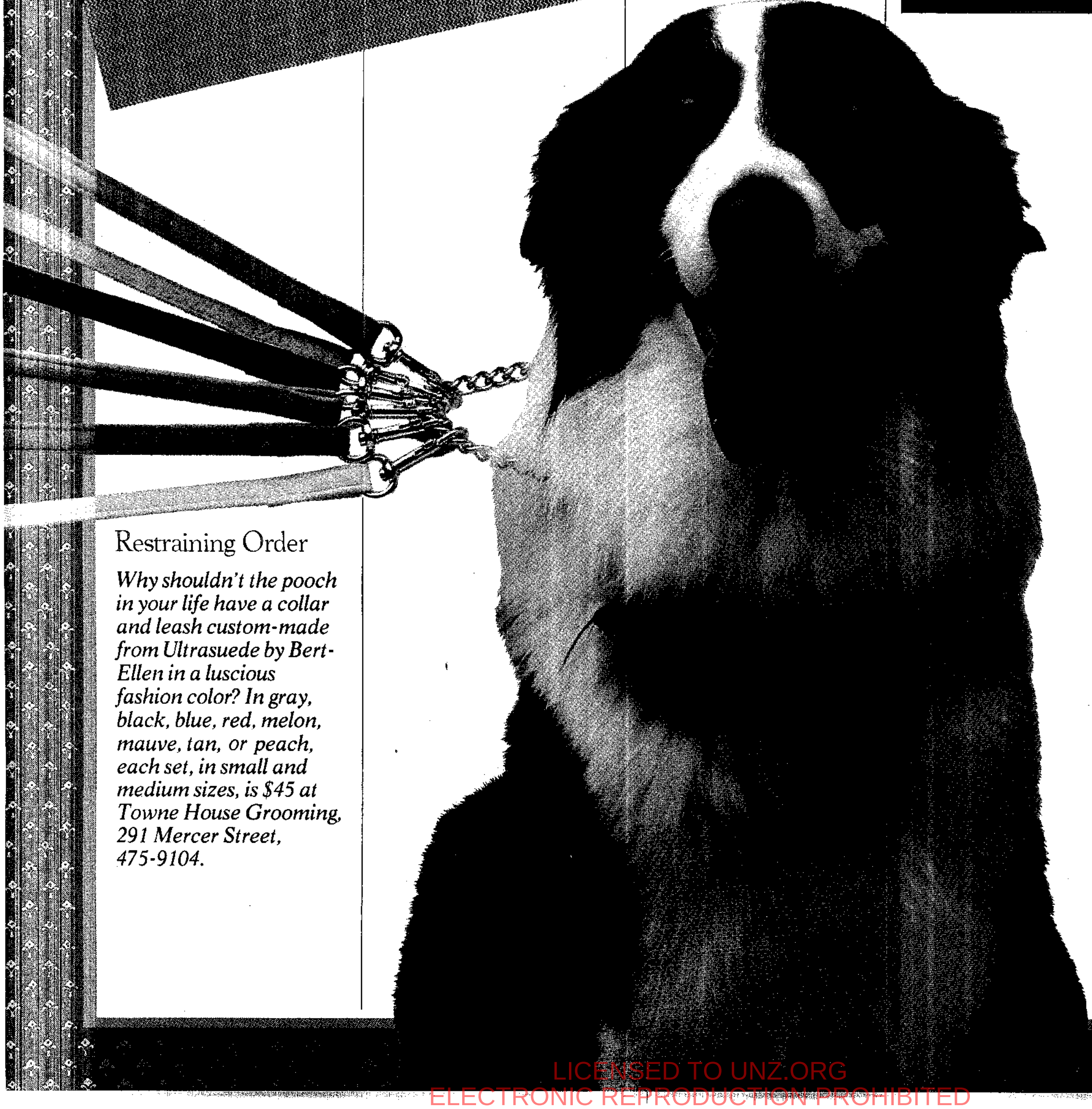
Foreign Correspondence

Organisez-vous à la française! *Arrange your desk, household bills, or school subjects with Gallic good sense. Rhodia's "classifier," with five sets of labels, is $29.95 at Venture Stationers, 1156 Madison Avenue, near 85th Street, 288-7235.*

WESTPORT
RHINEBECK
HYDE PARK
GREENWICH

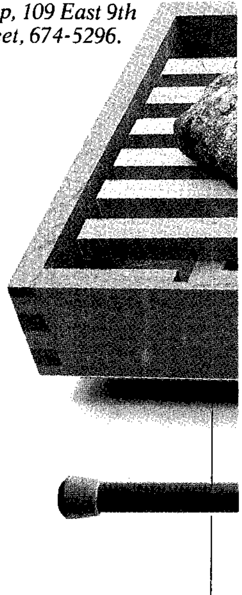
The Map of Luxury

Commemorate the country with mid-to-late-nineteenth-century maps. These few-of-a-kind treasures cover upstate New York and New Jersey's horse country, as well as many areas in the five boroughs. Most range from $22.50 to $50 at Pageant Book and Print Shop, 109 East 9th Street, 674-5296.

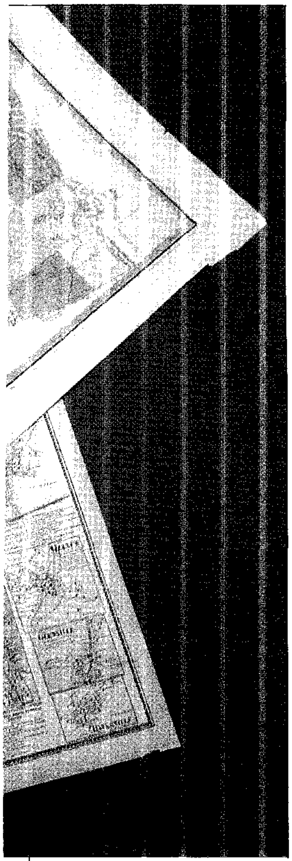


Restraining Order

Why shouldn't the pooch in your life have a collar and leash custom-made from Ultrasuede by Bert-Ellen in a luscious fashion color? In gray, black, blue, red, melon, mauve, tan, or peach, each set, in small and medium sizes, is $45 at Towne House Grooming, 291 Mercer Street, 475-9104.



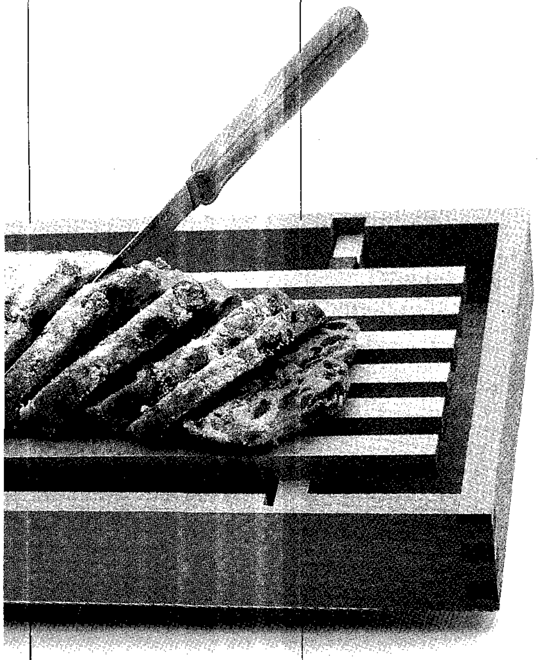
Dog: Lex Barker.



A breath of spring in winter, baskets of herbs, ready for re-potting as a windowsill kitchen garden, are $40 to $80 at Green Thumb Flowers, 22 East 65th Street, 861-0985.

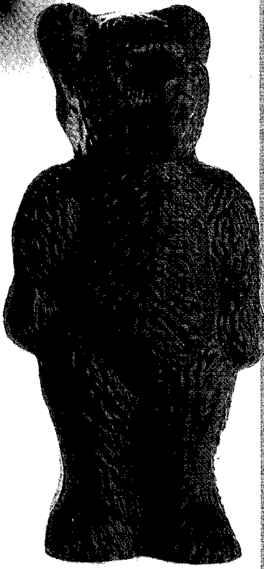
Cutter's Way

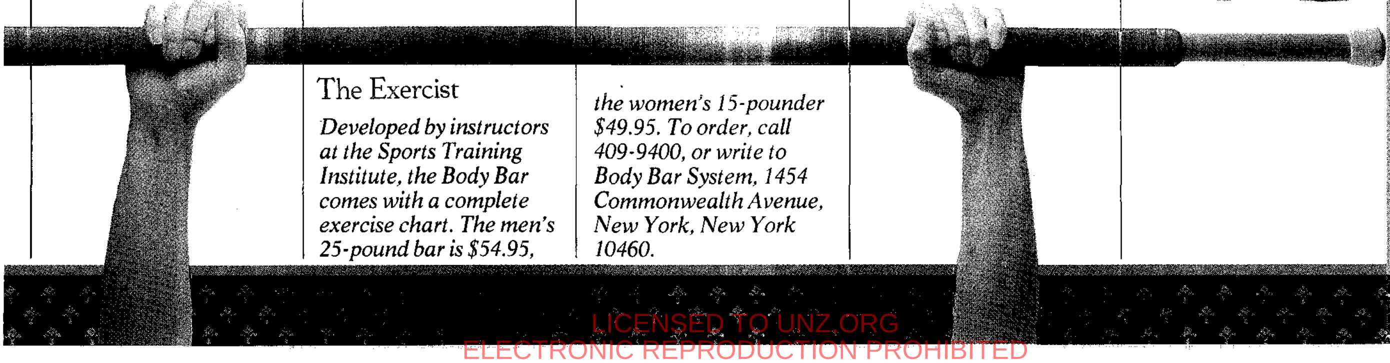
Crumbs fall into the box not the kitchen drawer, when you slice on this classic crumb box. With its very spiffy red knife, it's $30 at West Town House, 2276 Broadway, at 82nd Street, 724-5000. The hefty glazed stollen is $15 from E.A.T. at Bendel's.



Beauty and the Beast

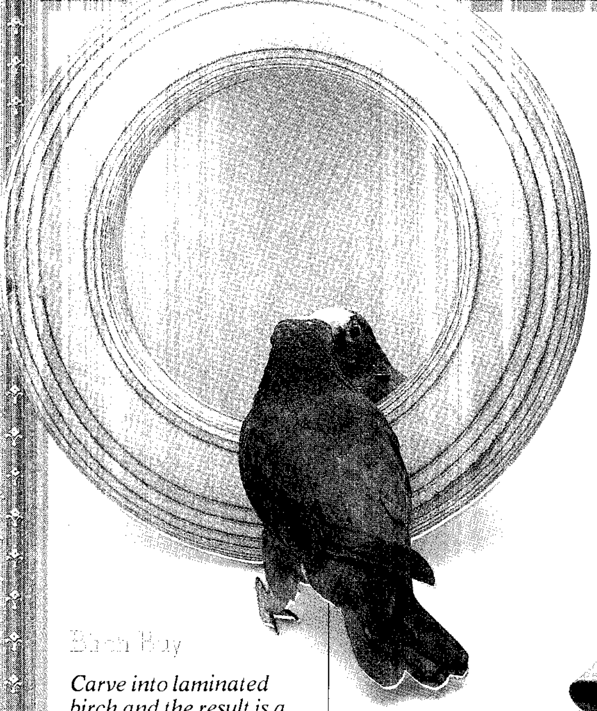
Old-fashioned candy molds make these ten-inch-tall dolls ($36) and teddy bears ($40) from silky Belgian chocolate. Both at Chocolaterie Corné Toison d'Or, 527 Madison Avenue, near 54th Street, 308-4060.





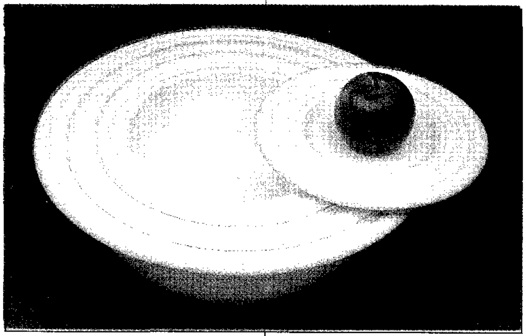
The Exercist

Developed by instructors at the Sports Training Institute, the Body Bar comes with a complete exercise chart. The men's 25-pound bar is $54.95, the women's 15-pounder $49.95. To order, call 409-9400, or write to Body Bar System, 1454 Commonwealth Avenue, New York, New York 10460.



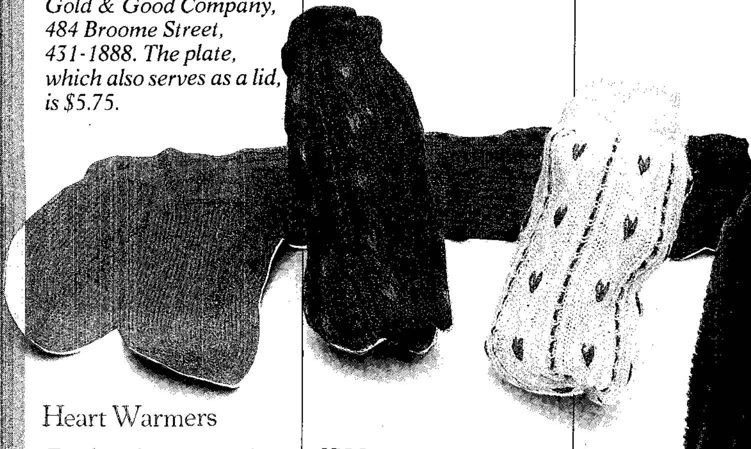
Birch Bay

Carve into laminated birch and the result is a natural striping, such as in this mirror, which is $30 at the Performer's Outlet, 222 East 85th Street, 249-8435.



Bowl-Oriented

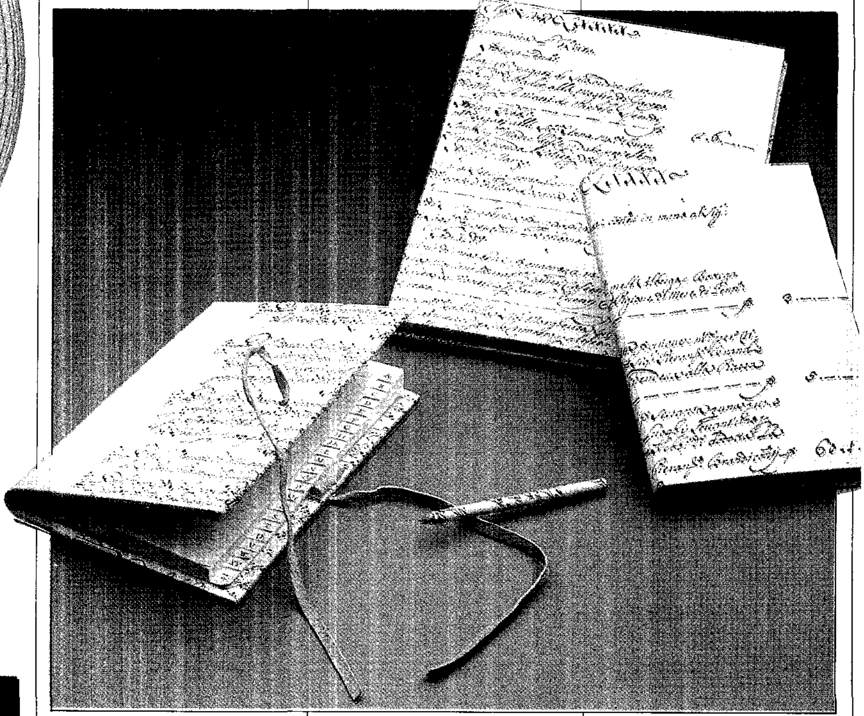
Sleek nesting mixing bowls, white enamel on steel, are $9.50, $11.50, and $13.50 at Wolfman-Gold & Good Company, 484 Broome Street, 431-1888. The plate, which also serves as a lid, is $5.75.



Heart Warmers

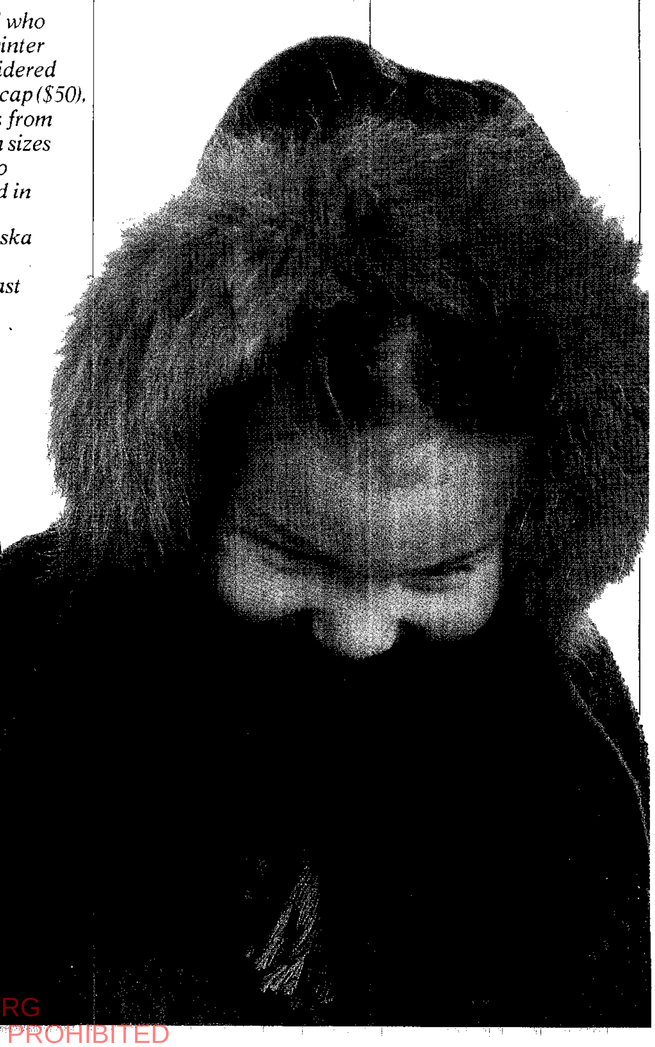
Tyrolean hearts march up the sides of these cotton knee socks from Austria. They're $27.50 at San Francisco, 975 Lexington Avenue, near 71st Street, 472-8740.

Covered with Italian "manuscripts" and tied with rawhide, this collection of address books, portfolios, and divided folders ranges from $13 to $35 at Altman's and Bendel's.



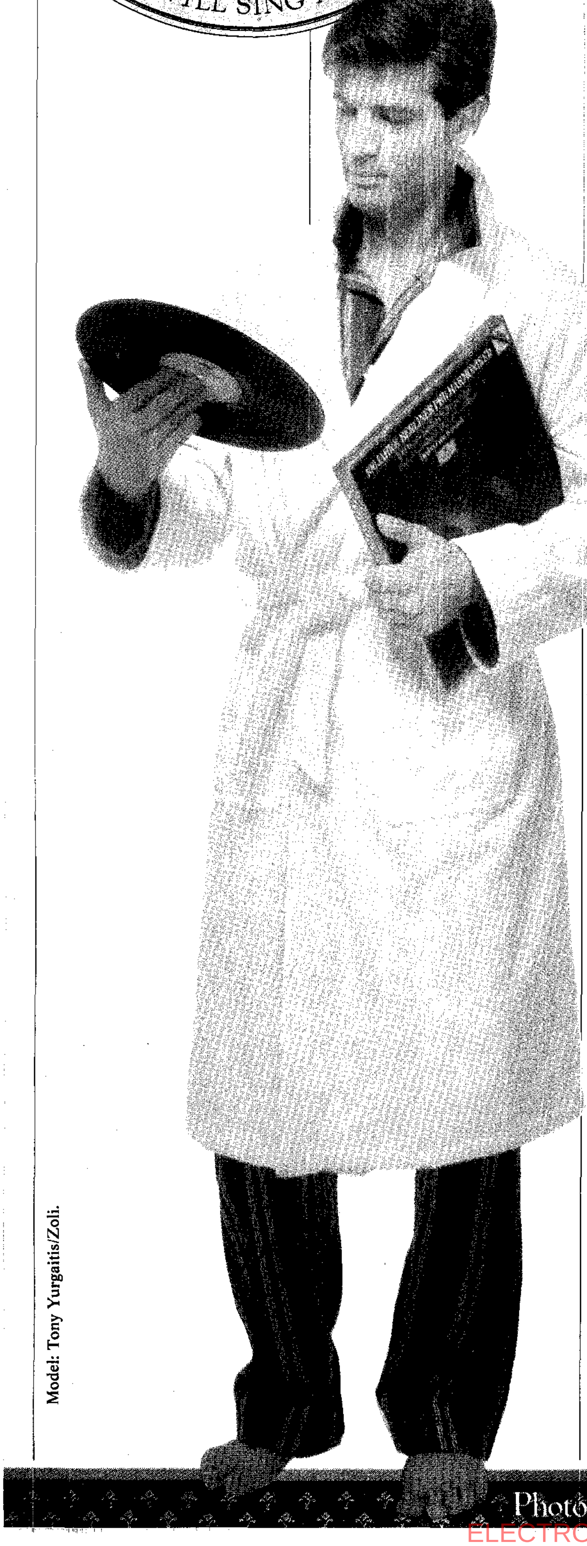
Folks Dressed Up Like Eskimos

Envy the little girl who gets to ward off winter with these embroidered mittens ($20) and cap ($50), made by Eskimos from Scottish duffel. In sizes for those aged two through eight, and in assorted colors, they're at the Alaska Shop Gallery of Eskimo Art, 31 East 74th Street, 879-1782.

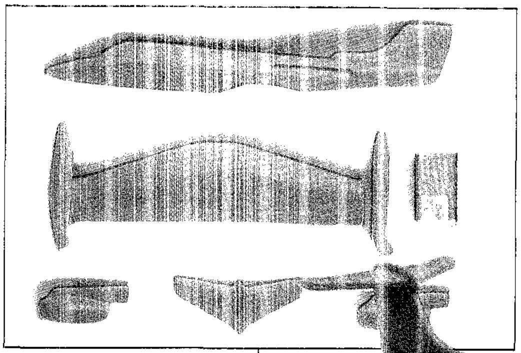


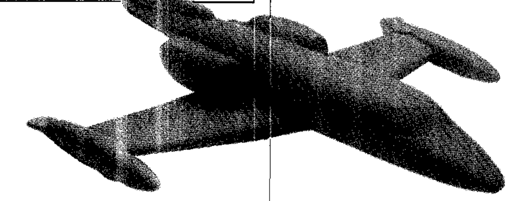
Model: Rachel Adams/Gloria Troy Agency. Bird: Hooter.

$100
& UNDER
GIFTS THE HERALD ANGELS WILL SING ABOUT



Model: Tony Yurgaitis/Zoli.

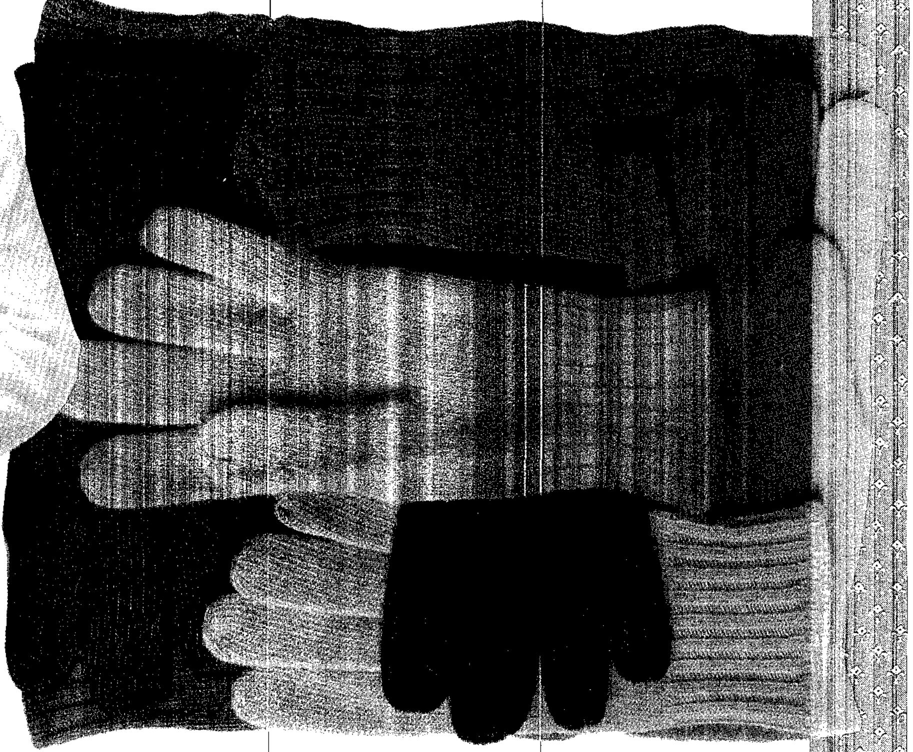




Every executive can have a personal Learjet if he or she can put together this kit from Godiva. A melted chocolate bar provides the glue, Godiva molds the pieces, you bring the model-making skill. The kit is $60 at Godiva Chocolatier, 701 Fifth Avenue, near 55th Street, 593-2845.

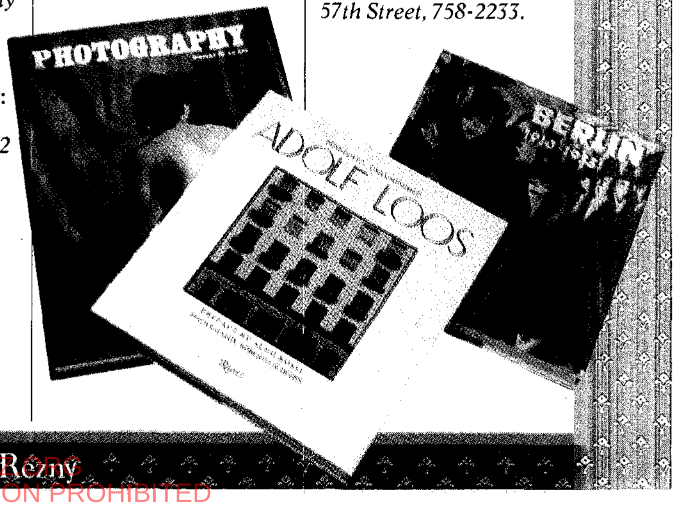
Very Much Cotton

The men's striped cotton pajamas ($95) are smooth and satiny, while the terry robe ($95) is thick and thirsty. Both are at Camouflage, 141 Eighth Avenue, at 17th Street, 741-9118.



All Booked Up

*What's a coffee table without books? Especially these impressive offerings—*Adolf Loos *($50),* Berlin 1910–1933 *($50), and* Photography: History of an Art *($60). They're all at Rizzoli, 712 Fifth Avenue, near 56th Street, 397-3700.*



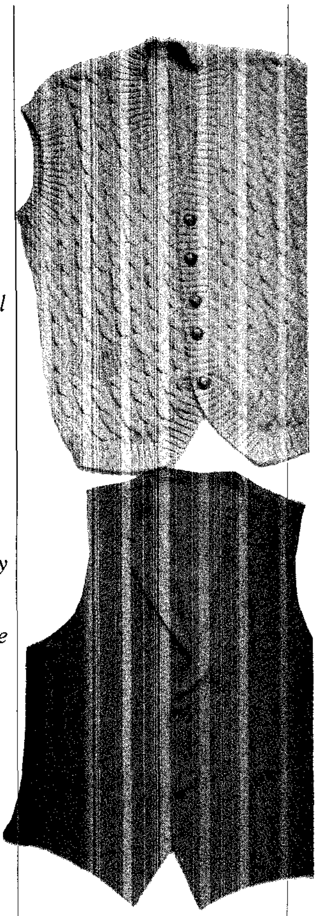
Glove Affair

This kaleidoscope of cashmere is $65 a pair at Andre Oliver, 34 East 57th Street, 758-2233.

Photographed by Aaron Rezny

In France, it was used for charcuterie. But no one will complain if you display the dessert tarts on this antique Limoges platter. It's $95 at Howard Kaplan's French Country Store, 35 East 10th Street, 674-1000.

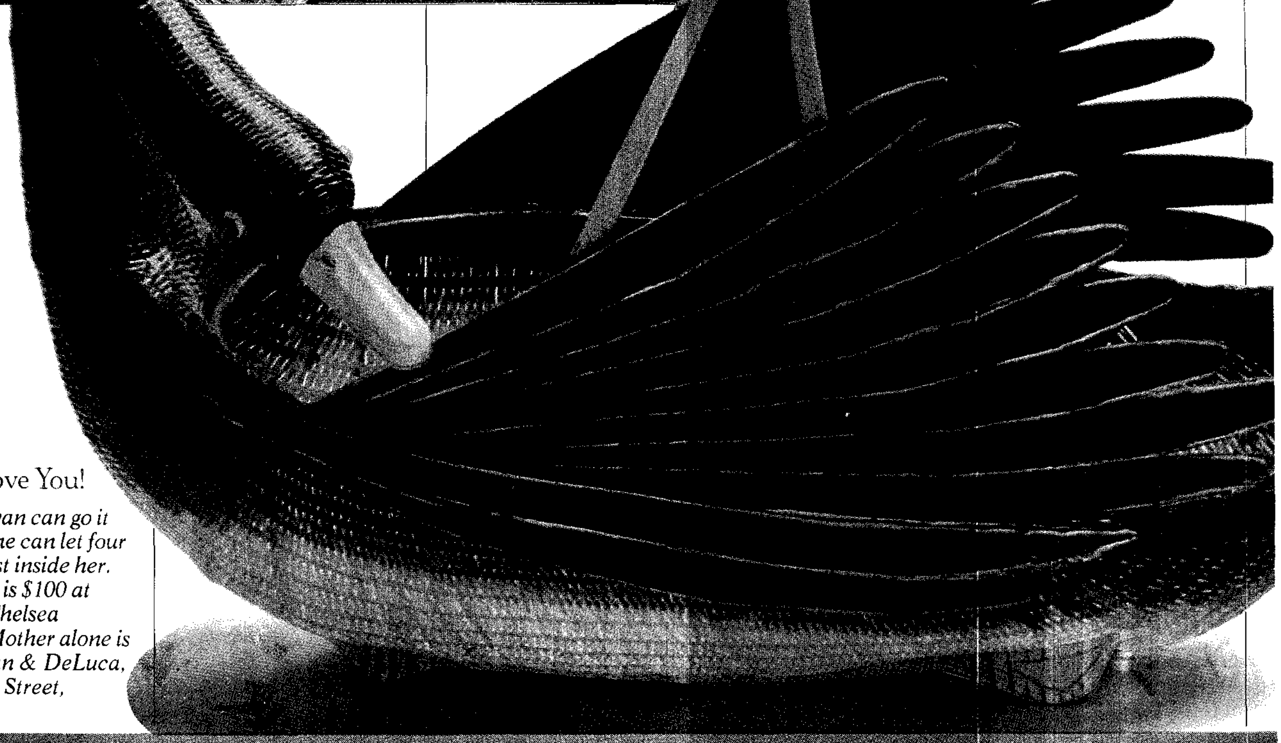
Providing finishing touches are this red cable-knit wool vest ($78.50 at Paul Stuart, Madison Avenue and 45th Street, 682-0320) and a gray worsted, made in English workingman's style from old suiting fabrics by Paul Smith of London ($75 at Camouflage).



Currency Control

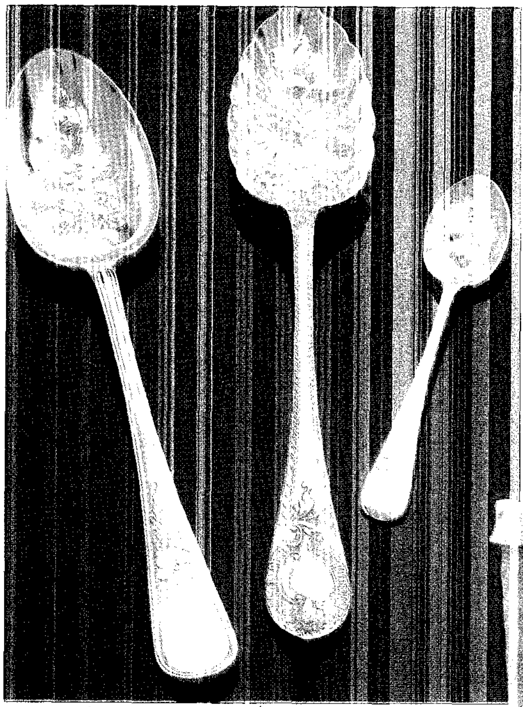
Navigate all of Europe without flubbing a franc with this leather currency folder. It's $90 at Barney's Chelsea Passage, Seventh Avenue and 17th Street, 929-9000.

FRANCS
VARIOUS
DOLLARS
STERLING



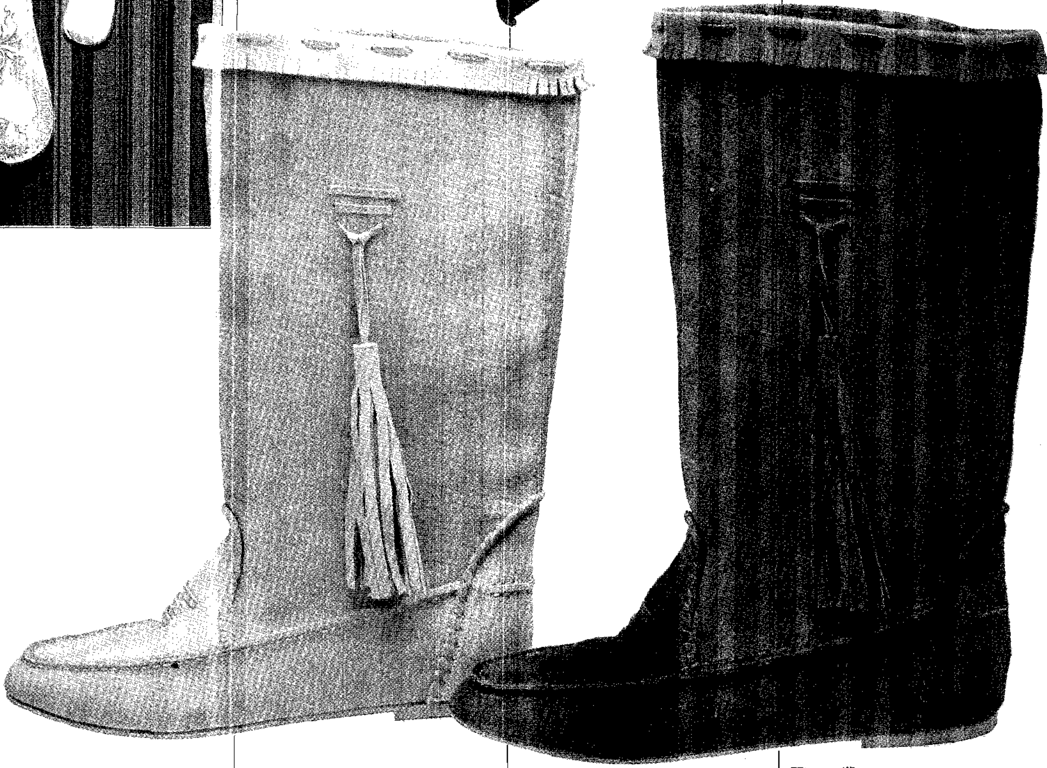
Swannie, How I Love You!

Mother Swan can go it alone, or she can let four cygnets nest inside her. The family is $100 at Barney's Chelsea Passage; Mother alone is $28 at Dean & DeLuca, 121 Prince Street, 254-7774.



Imported winter berries deserve Victorian gilt-and-silver-plate berry spoons from James II Galleries, 15 East 57th Street, 752-6166. Serving spoons range up to $85 each; small spoons start at $15.

Fortuny-style pleats let this Italian-silk camisole ($50) and pantie ($32) from Mimi Loverde fall flirtily even without her in them. They're at Joovay, 436 West Broadway, 431-6386, and the Beauty Saloon, 228 Columbus Avenue, near 71st Street, 874-9654.



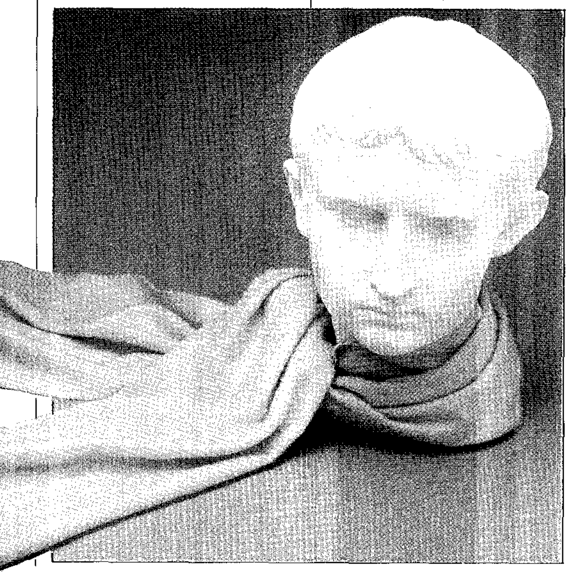
Das Boot

Moccasin boots provide winter comfort in style. In desert tan and dusty blue (raspberry too), they're $58 in Saks Fifth Avenue's fifth-floor shoe salon.

DESCENTE
DESCENTE

Waistful Thinking

Skiers and bikers will find daily use for a belt pouch that expands into a light-as-air backpack. It's $80 at Descente Boutique, 655 Madison Avenue, near 60th Street, 888-7750.



Mellow Yellow

A yellow streak to be proud of, this creamy cashmere muffler is $80 at Piero de Monzi, 824 Madison Avenue, at 69th Street, 794-8775.

Head courtesy of Sculpture House.

$250
& UNDER
TO DAZZLE THE SUGAR-PLUM FAIRY

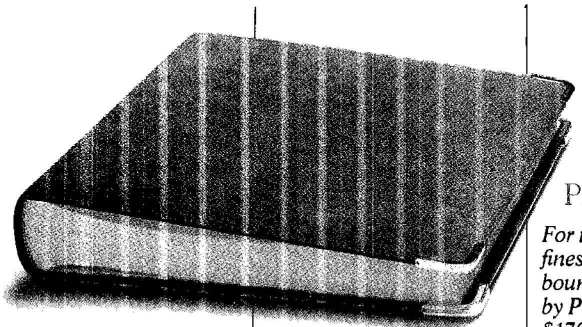
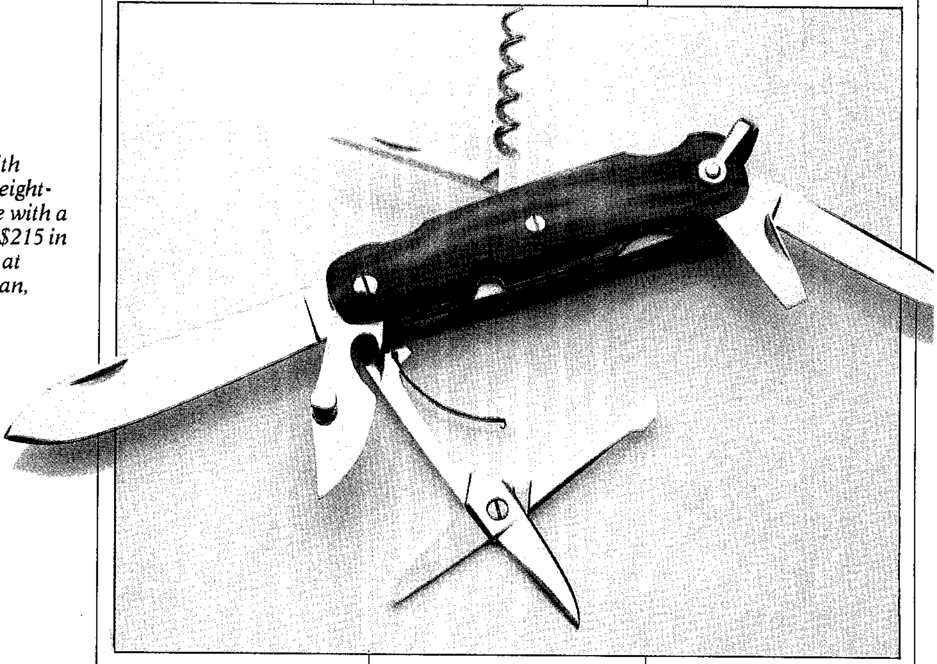


Photo Finish

For the finest families, the finest of photo albums, bound in sueded pigskin by Pineider of Italy. It's $170 at Bergdorf Goodman.

Whose Knife Is It Anyway?

A survival tool with status: Hermès's eight-piece pocketknife with a horn handle. It's $215 in the Hermès shop at Bergdorf Goodman, 751-3181.

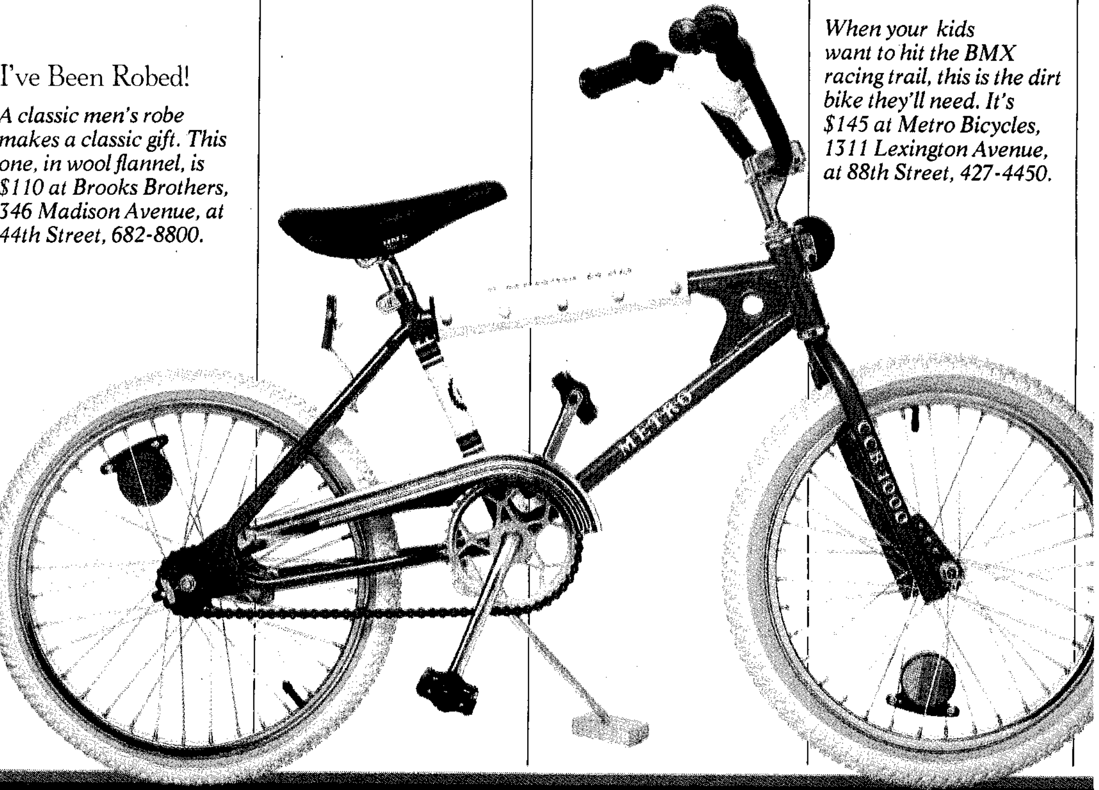


I've Been Robed!

A classic men's robe makes a classic gift. This one, in wool flannel, is $110 at Brooks Brothers, 346 Madison Avenue, at 44th Street, 682-8800.

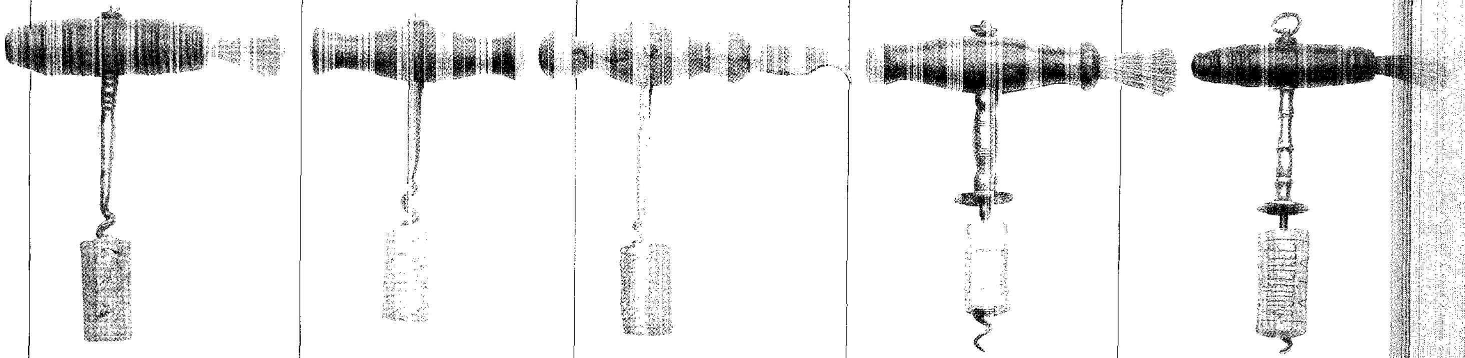
Hit the Dirt

When your kids want to hit the BMX racing trail, this is the dirt bike they'll need. It's $145 at Metro Bicycles, 1311 Lexington Avenue, at 88th Street, 427-4450.



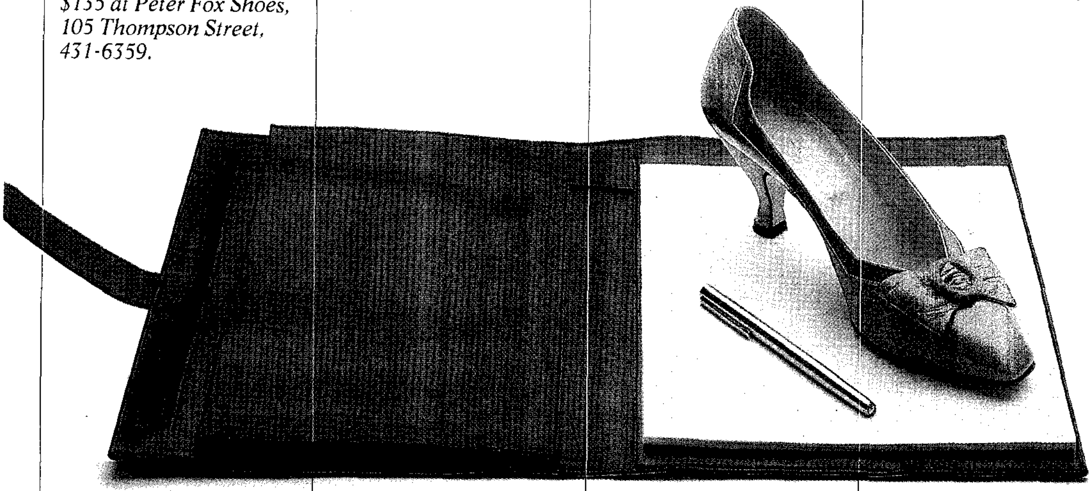
Model: Rochelle Redfield/Elite. All hair and makeup by Hamid.

Photographed by Aaron Rezny



Fine Leathered Friends

Elsa Peretti's into leather now. An example: this sleek black portfolio, $155 at Tiffany & Company. The handmade red shoe is $135 at Peter Fox Shoes, 105 Thompson Street, 431-6359.



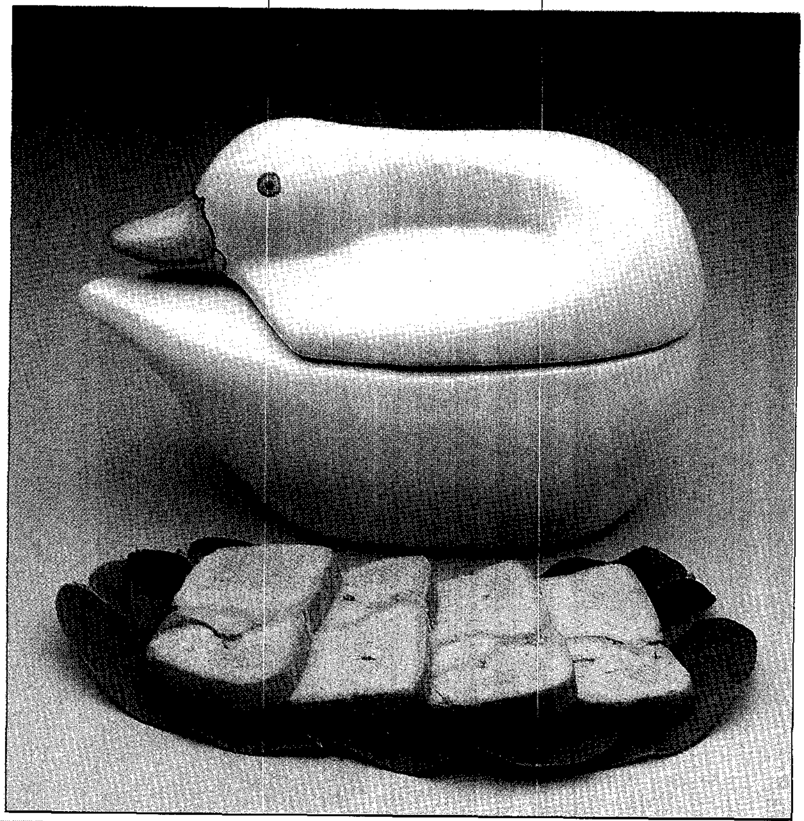
They've Got Pull

Eighteenth- and nineteenth-century English corkscrews are the equal of any bottle of vintage wine. Though they start at $95 and go sky-high, there's a good selection in the $250 range at Bob Pryor Antiques, 1023 Lexington Avenue, near 73rd Street, 861-1601.

See It Now

Entertain friends with vacation slides without setting up a screen or even dousing the lights. Stack-loaded slides enlarge to eight by eight inches. It's $149 at the Museum of Modern Art Store, 37 West 53rd Street, 956-7544.

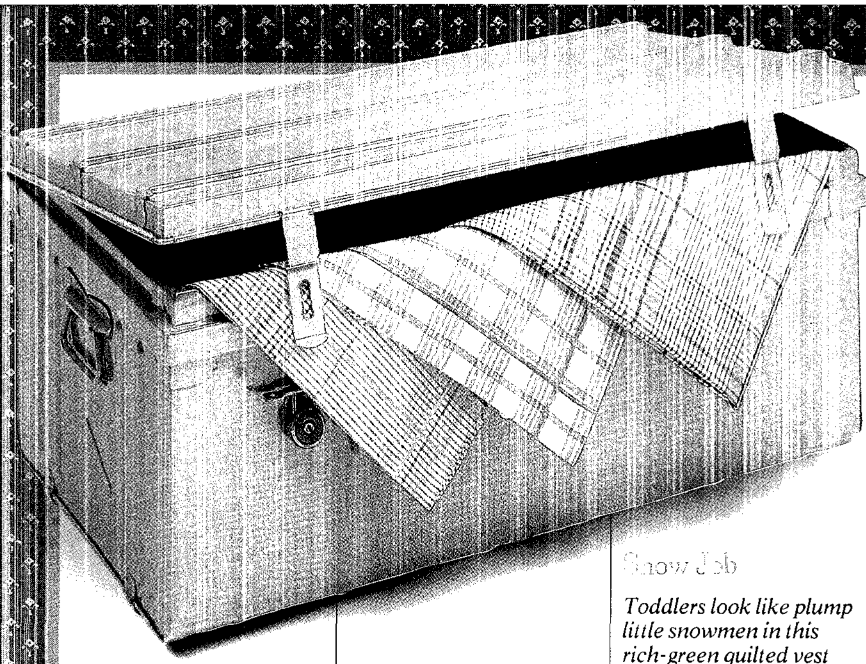
DIASTAR 200
OSRAM



Coup de Foie Gras

Flown in from France, the porcelain goose is filled with a whole fresh foie gras. It's $150 at Balducci's, 424 Sixth Avenue, at 9th Street, 673-2600.

Slide: Hiroyuki Matsumoto/Black Star



Trunk Line

This four-foot-long metal trunk ($119.95, but larger and smaller sizes exist) handles kids' toys or college accoutrements. It's in Bloomingdale's luggage department. We filled the trunk with Alexis & Alban plaid cotton bed linens. Queen-size top sheets are $88 each, bottom sheets $80, standard pillowcases $20. All at Ad Hoc Softwares.

Keep On Truckin'

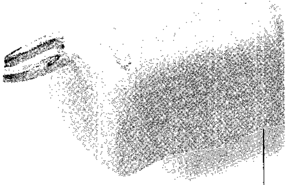
Everything functions on this yard-long wooden fire truck that toddlers can ride on. It's $110 at the Laughing Giraffe, 147 East 72nd Street, 570-9528.

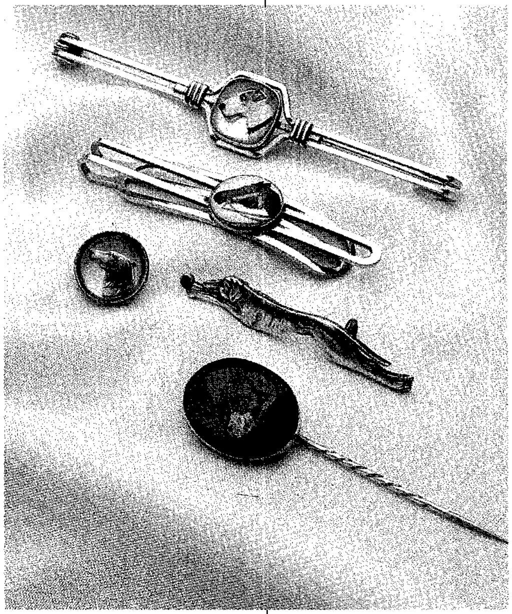
Snow Job

Toddlers look like plump little snowmen in this rich-green quilted vest ($60.50) and jacket ($54.45). They're at Greenstone et Cie., 442 Columbus Avenue, near 81st Street, 580-4322.

It's Christmas Time

This handful of time travels in pocket or purse, then stands up on desk or night table on its rear easel. It's $175 at Tourneau, 500 Madison Avenue, at 52nd Street, 758-3265.

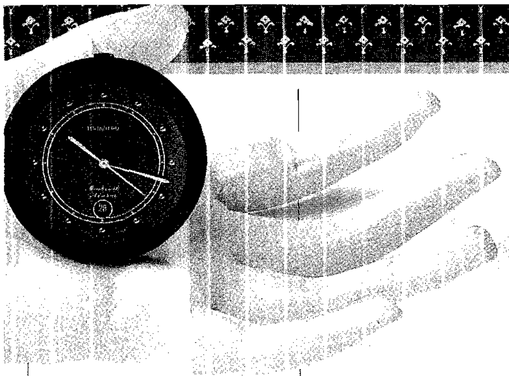


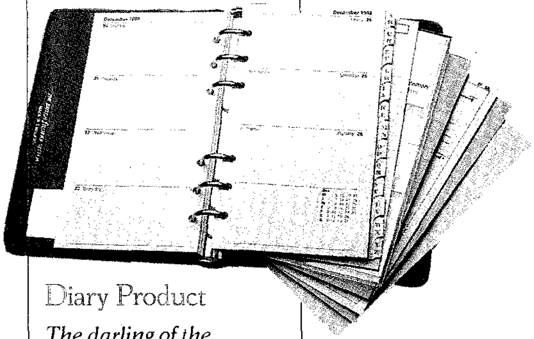


Sportin' Life

Hunting and sporting motifs hand-painted beneath crystal make these antique stickpins, tie bars, and brooches highly collectible. They range from $55 to $244 in Bloomingdale's jewelry department.

Model: Alexander Pathé/Gloria Troy Agency. Hand courtesy of Sculpture House.





Diary Product

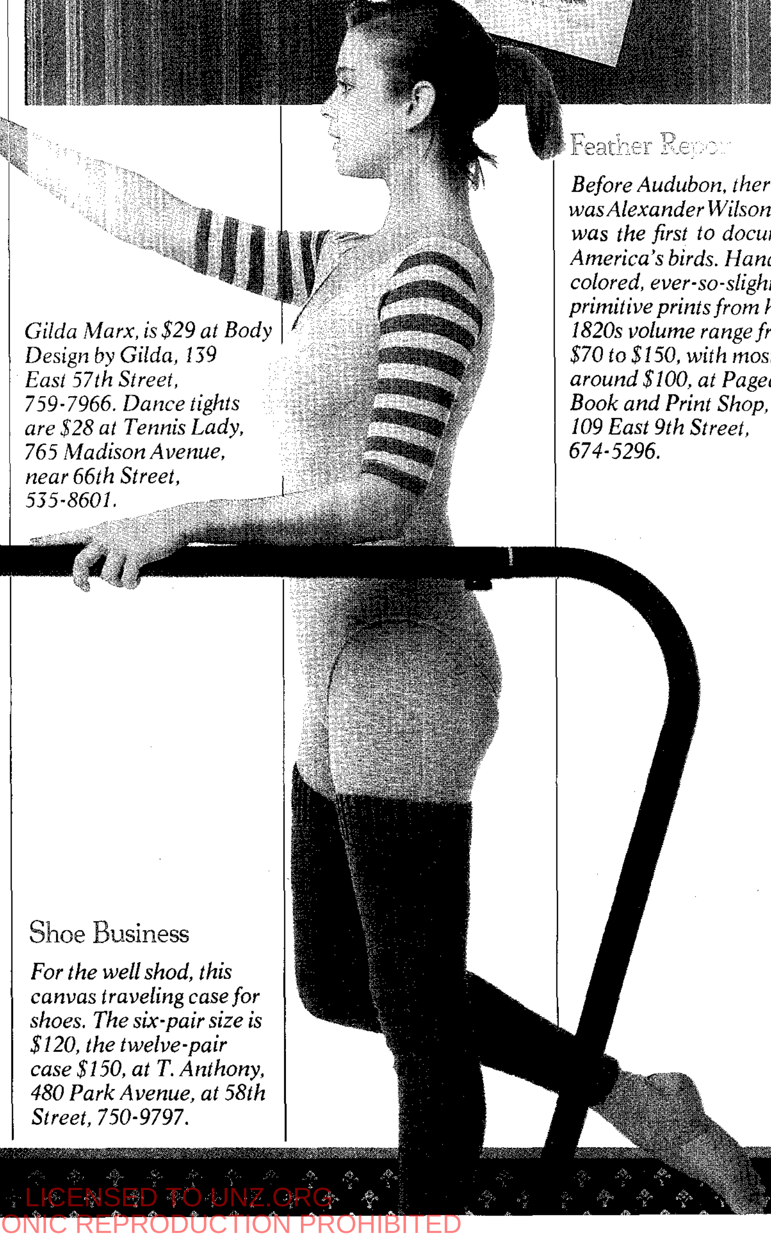
The darling of the international-correspondent set, the leather Filofax diary has an address book, a datebook, a loose-leaf binder, windows for credit cards, and a map of the London subway system (should the need arise). It's all in a neat little package and is $150 at San Francisco, 975 Lexington Avenue, near 71st Street, 472-8740.

On, Dancer!

During the day, this ballet bar hides in the closet. With 30 seconds' notice, it assembles for action. It's $175 at Ad Hoc Softwares, 410 West Broadway, 925-2652. The Flexatard leotard, by Gilda Marx, is $29 at Body Design by Gilda, 139 East 57th Street, 759-7966. Dance tights are $28 at Tennis Lady, 765 Madison Avenue, near 66th Street, 535-8601.

Feather Report

Before Audubon, there was Alexander Wilson, who was the first to document America's birds. Hand-colored, ever-so-slightly-primitive prints from his 1820s volume range from $70 to $150, with most around $100, at Pageant Book and Print Shop, 109 East 9th Street, 674-5296.



Shoe Business

For the well shod, this canvas traveling case for shoes. The six-pair size is $120, the twelve-pair case $150, at T. Anthony, 480 Park Avenue, at 58th Street, 750-9797.

Model: Lena Kansbod/Elite.

In 1886 Pierre Smirnoff produced a vodka so exquisite, he shared it with his closest friends. The Czar of Russia, the King of Spain, the King of Sweden...

It was Pierre Smirnoff's artistry, not his family tree, that endeared him to Czar Alexander III back in 1886.

It was then, with just one taste of Pierre Smirnoff's vodka, that the Czar appointed him the purveyor of spirits to the Russian Imperial Court.

After that, Pierre Smirnoff enjoyed an ever expanding circle of friends. Both Russian and European nobility immediately recognized the unique taste of his creation for what it was. Highly superior vodka. Naturally. Because he created it with only superior ingredients, in the finest Russian tradition.

Today, the tradition continues. The unique taste which captivated 19th Century aristocracy is available to you. It's called Smirnoff de Czar. And one sip will tell you why this very special reserve vodka is meant to be shared with only your closest friends.

Smirnoff de Czar®
Special Reserve Vodka

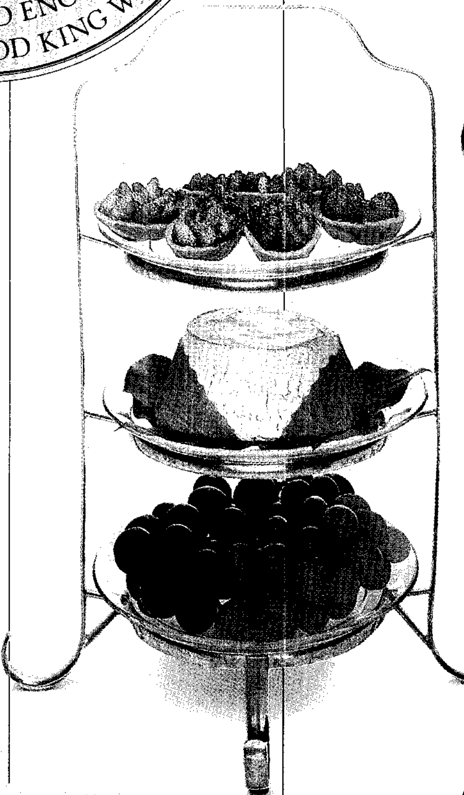
Replica of Pre-Russian Revolution Smirnoff Bottle as authenticated by Christie's of London
SMIRNOFF
No 63
Smirnoff de Czar
SPECIAL RESERVE VODKA
DISTILLED FROM GRAIN

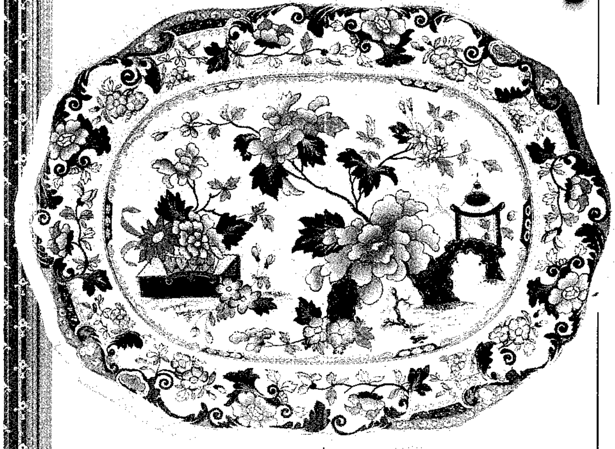
Smirnoff de Czar® Vodka, 82.6 proof, distilled from grain, 1982, Ste. Pierre Smirnoff Fls. (Division of Heublein, Inc.), Hartford, Ct. Made in U.S.A.

OOD ENOUGH FOR
GOOD KING WENCESLAS

Tablevision

What the compleat hostess needs: a tabletop étagère, *for stacking buffet plates or displaying the dessert course. This one, from a collection of antique* étagères, *is nickel silver and $275 at Howard Kaplan's French Country Store, 35 East 10th Street, 674-1000.*





To Serve Them All Your Days

For the collector or the chef de cuisine, *an oversize serving platter. From a group that ranges from $200 to $375, this nineteenth-century Coalport piece is $375 at Bardith, Ltd., 901 Madison Avenue, near 72nd Street, 737-3775.*

Watch on the Run

The Sony Watchman promises to do for the eyes what the Sony Walkman did for the ears. It's $350 at Bloomingdale's.

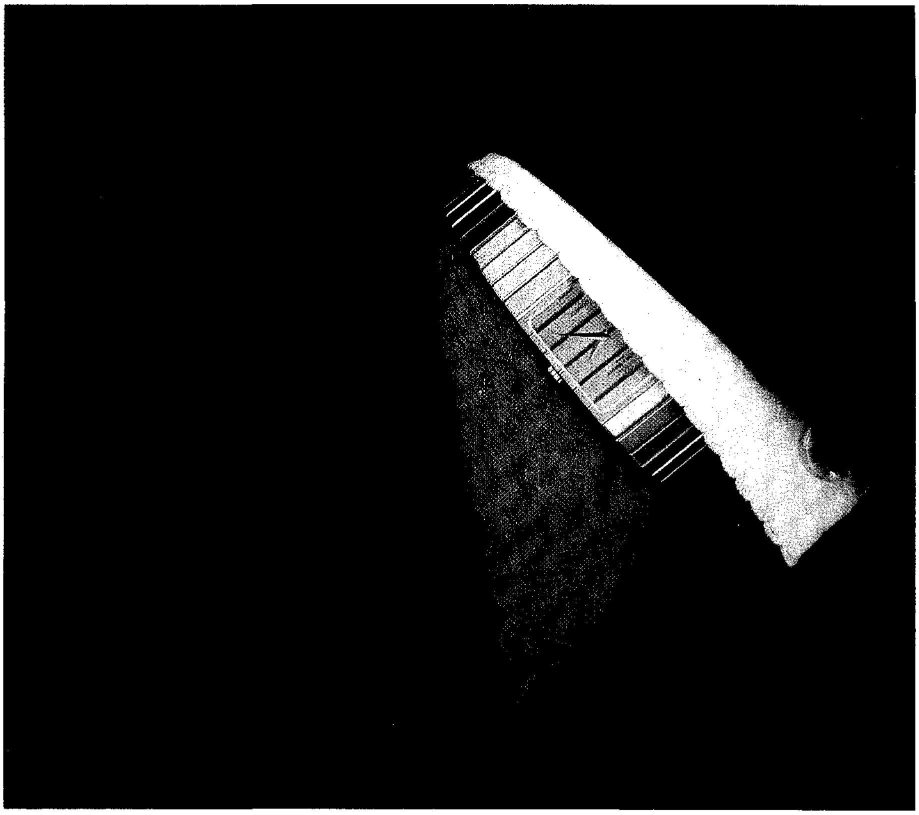
SONY
watchman

Plaid Tidings

Send her on vacation with Perry Ellis. This linen plaid—the top is $180, the pleated skirt $230—travels light. It's at Bloomingdale's, Macy's, and Saks.

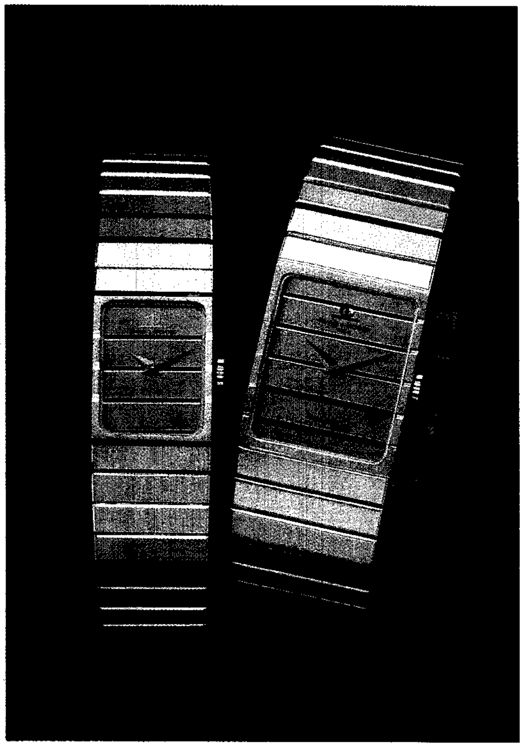
Model: Rochelle Redfield/Elite. Shoes courtesy of Peter Fox.

Photographed by Steve Lesnick



...it's obviously a Baume & Mercier.

BAUME & MERCIER
GENEVE



Those with discriminating taste will recognize a Baume & Mercier watch from any angle. As in the Biarritz. With its unique continuity between the 18K gold case and bracelet, plus its overall elegance, this quartz timepiece is the epitome of Baume & Mercier's commitment to excellence. Also available in 14K gold from $4,200. For men and women of obvious distinction.

H.Stern

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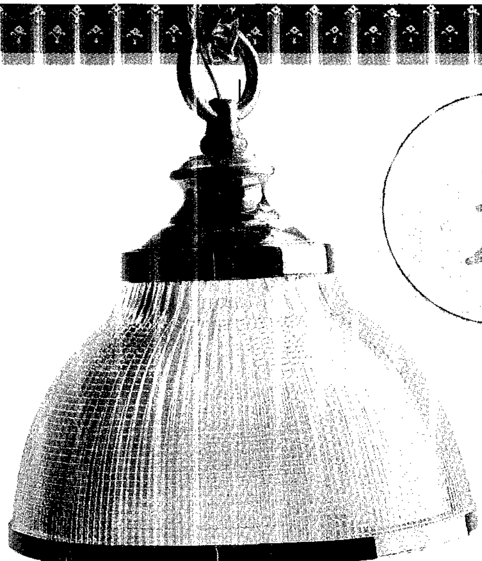
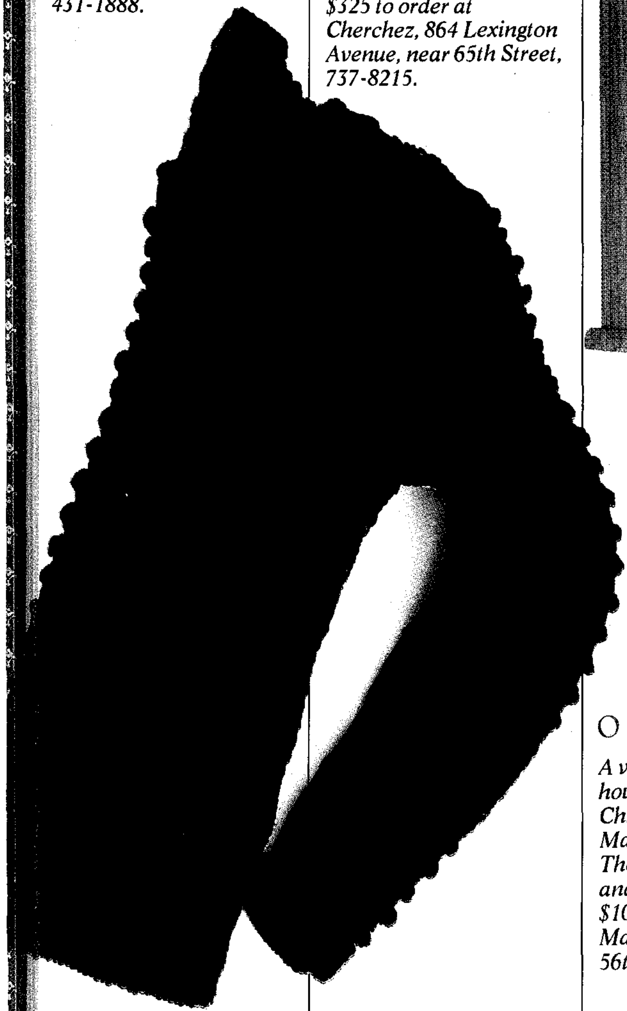


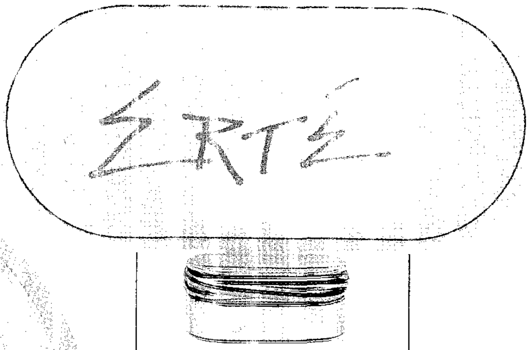
To Make The Season Bright

For clean-cut dazzle, nothing beats a Holophane hanging lamp, made from industrial glass and looking like a million. This fifteen-inch-wide shade, with brass pole and ceiling canopy, is $350 to order at Wolfman-Gold & Good Company, 484 Broome Street, 431-1888.



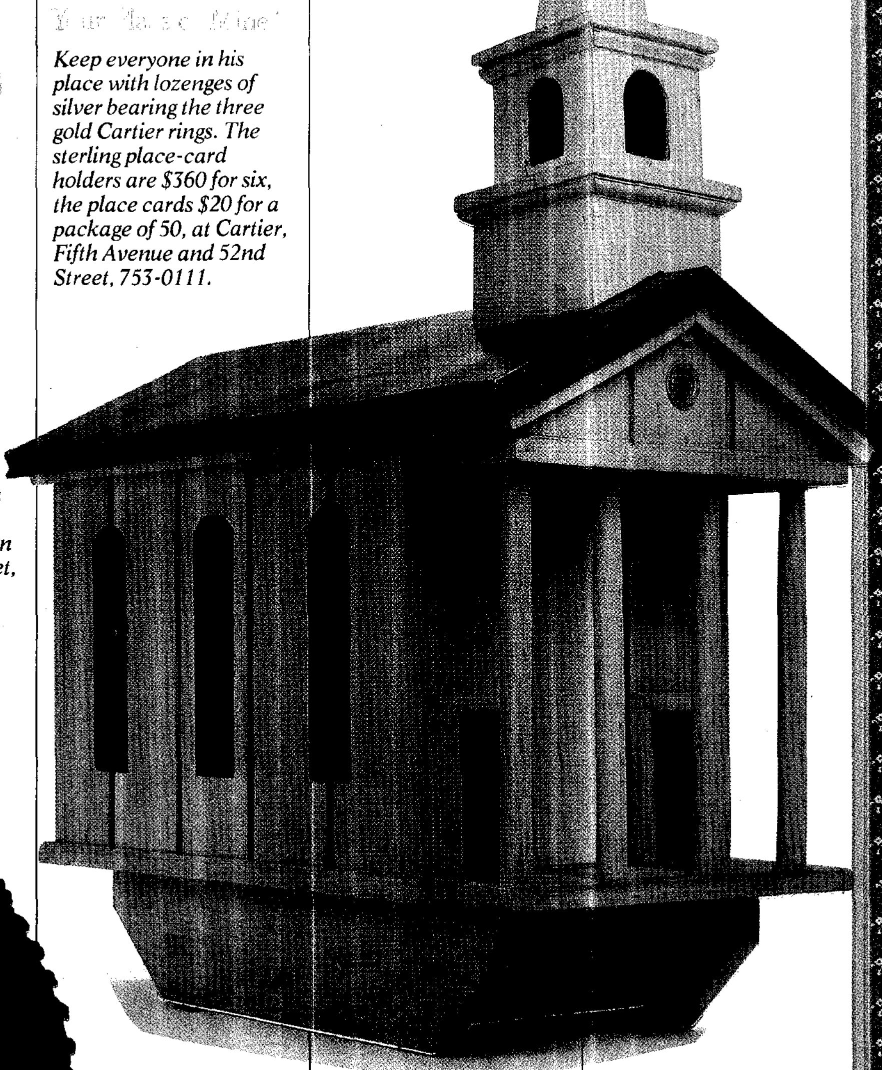
Black Beauty

Pure black silk takes popcorn stitches and turns them into evening glamour. The sweater is $325 to order at Cherchez, 864 Lexington Avenue, near 65th Street, 737-8215.



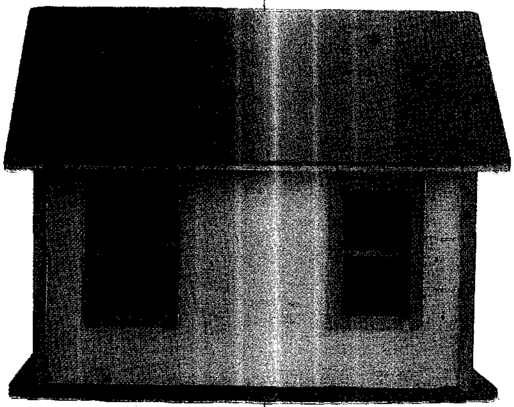
Your Place or Mine?

Keep everyone in his place with lozenges of silver bearing the three gold Cartier rings. The sterling place-card holders are $360 for six, the place cards $20 for a package of 50, at Cartier, Fifth Avenue and 52nd Street, 753-0111.

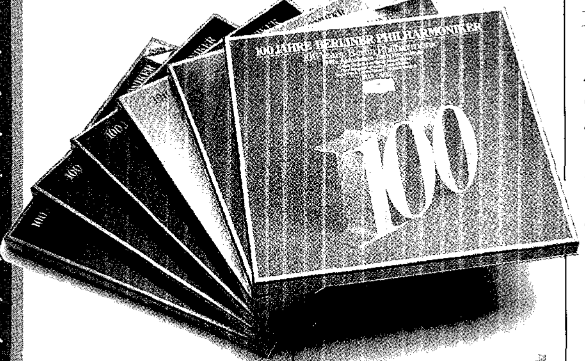


O Little Town

A village of folk-art houses will set the Christmas scene at Marimekko this year. The one-of-a-kind cabins and churches run from $100 to about $500. Marimekko is at 7 West 56th Street, 581-9616.

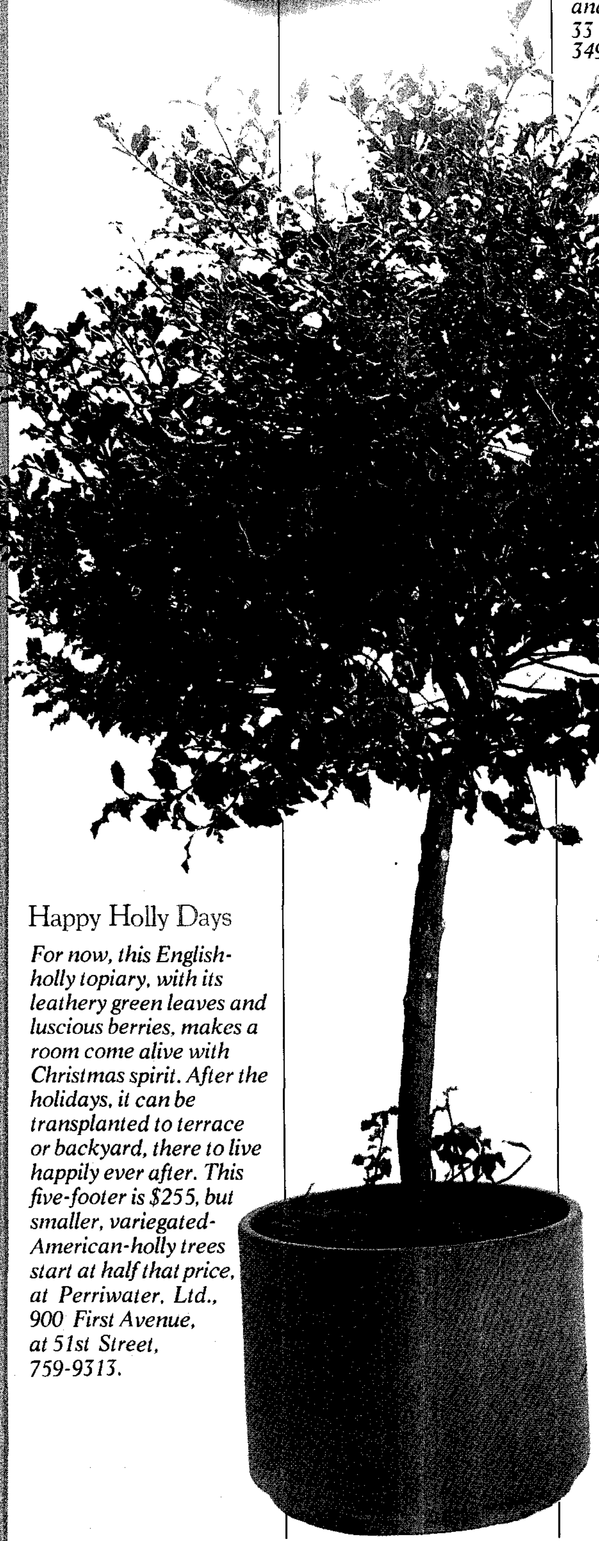


Photographed by Steve Lesnick



Do You Hear What I Hear?

A century of fine music is contained in six boxed sets of the Berlin Philharmonic's recordings for Deutsche Grammophon. The suggested retail price for all six is about $295, but they're available for around $200 at Barnes & Noble, 105 Fifth Avenue, at 18th Street, 807-0099, and J & R Music World, 33 Park Row, 349-0062.



Happy Holly Days

For now, this English-holly topiary, with its leathery green leaves and luscious berries, makes a room come alive with Christmas spirit. After the holidays, it can be transplanted to terrace or backyard, there to live happily ever after. This five-footer is $255, but smaller, variegated-American-holly trees start at half that price, at Perriwater, Ltd., 900 First Avenue, at 51st Street, 759-9313.

Beddy Byes

Wrap your baby in cotton flannel with this crib-cover set from Half Magic. The crib bumpers are $37, the down quilt $135, the quilt cover $27, the pillow cover $6.50, and the sheets $21 each. All at Ad Hoc Softwares, 410 West Broadway, 925-2652.

HD-S
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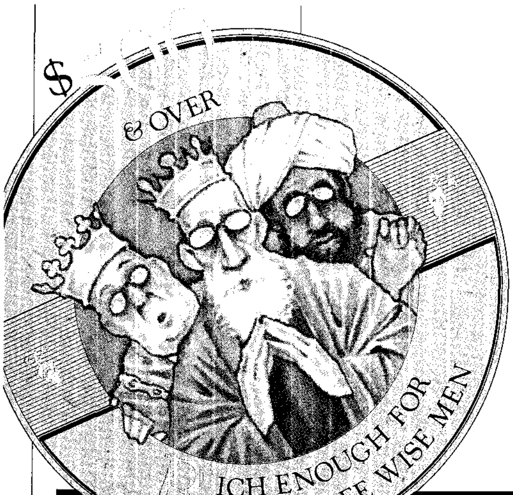
100

Weather or Not

Neither rain nor snow will keep the Fuji All-Weather camera from completing its chores. The suggested retail price is $350, but it's available for $149.95 at Olden Camera, 1265 Broadway, near 32nd Street, 725-1234.

Model: Tyler Walton/Gloria Troy Agency.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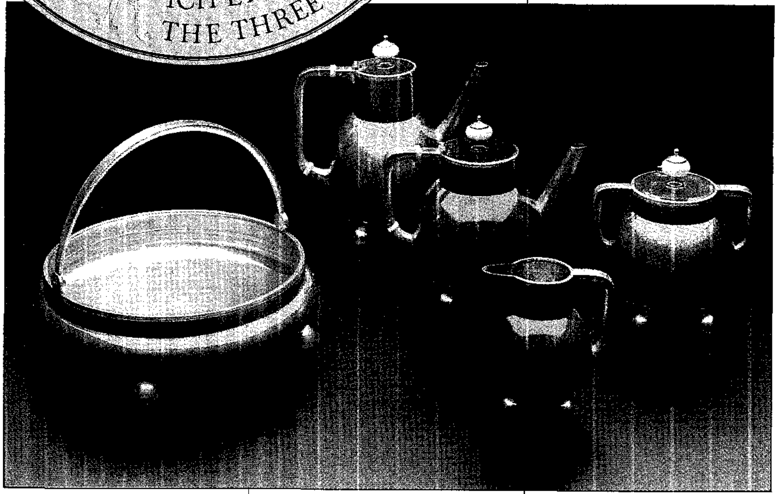
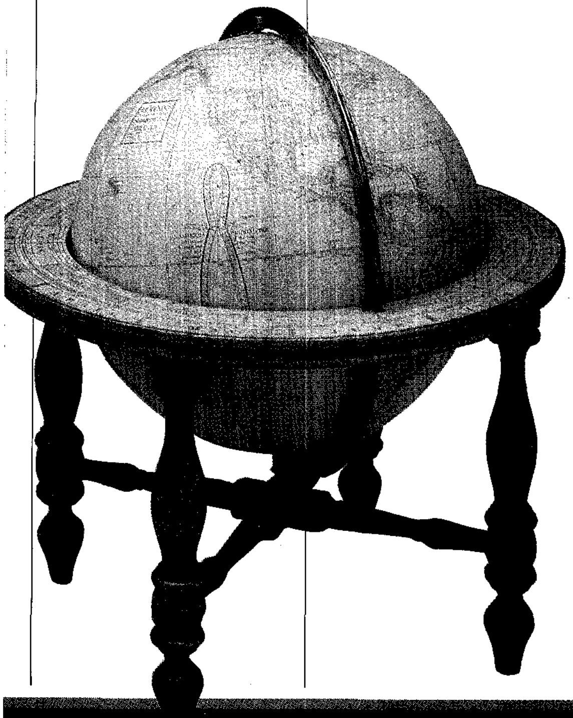


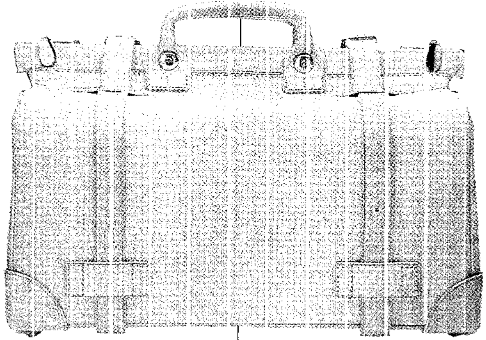
From Russia With Love

Ivory, gilded silver, the glow of red lacquer set on sweet chunky feet: Even a czarina would be pleased. Crafted in Saint Petersburg in 1886, this five-piece tea set is $9,000 at A la Vieille Russie, 781 Fifth Avenue, at 59th Street, 752-1727.



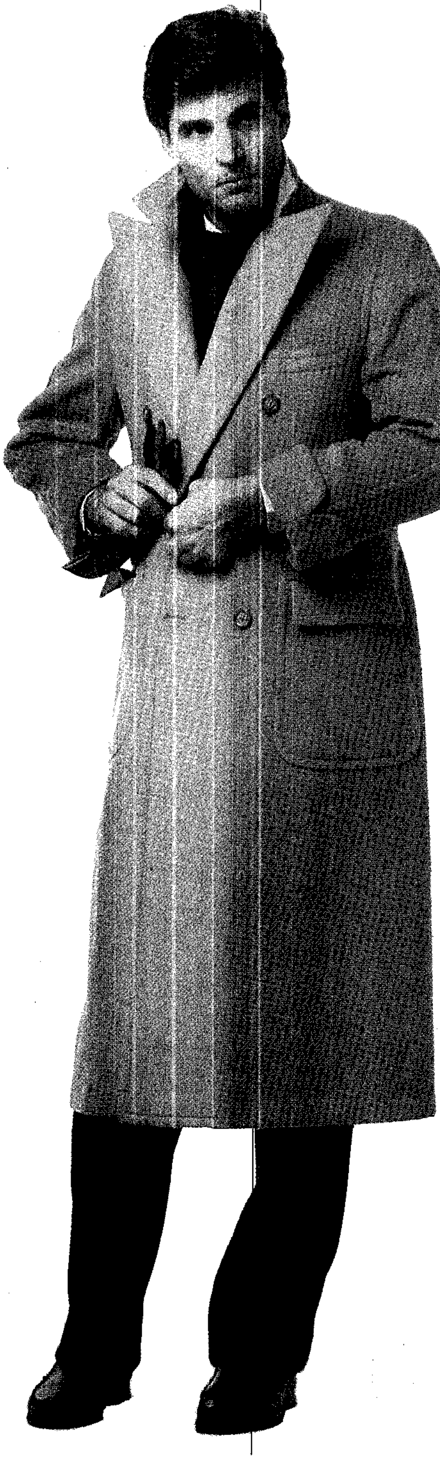
Small World, Isn't It?

This handsome globe—fourteen and a half inches high—won't help in seeing the world as it is. It's one of a pair—terrestrial and celestial—plotted by Boston cartographer Joseph Loring in 1868. Both promise the pleasure of contemplating heaven and earth as they were. The pair is $5,300 at Florian Papp, 962 Madison Avenue, near 75th Street, 288-6770.



Made to Be Sleek

No need to be British—or a prime minister—to tote this roomy Gladstone bag of lustrous cowhide. It's $750 at Brooks Brothers, 346 Madison Avenue, at 44th Street, 682-8800.



Model: Tony Yurgaitis/Zoli.

A Coat Above

Properly British—yet distinctly American—Jeffrey Banks's classic camel's-hair coat is $750 at Camouflage, 141 Eighth Avenue, at 17th Street, 741-9118.

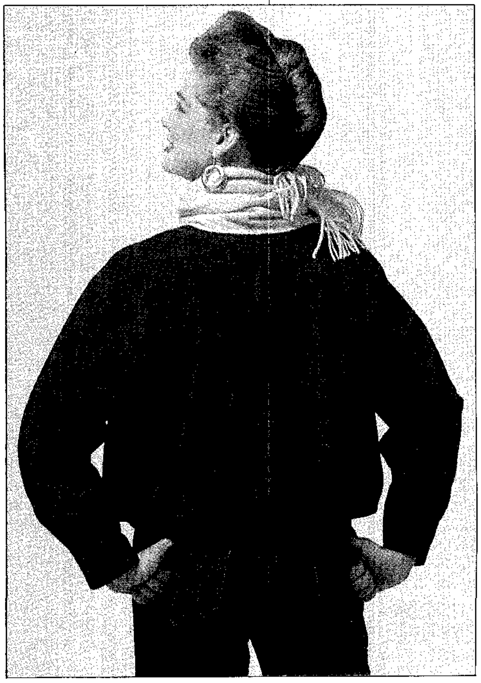
Photographed by Aaron Rezny

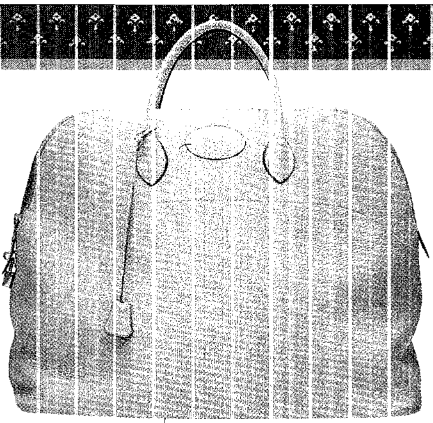
Best of Bead

This exquisite one-of-a-kind beaded bag is $500, but others start at $200 at F.D.R. Drive, 109 Thompson Street, 966-4827.

Soft Touch

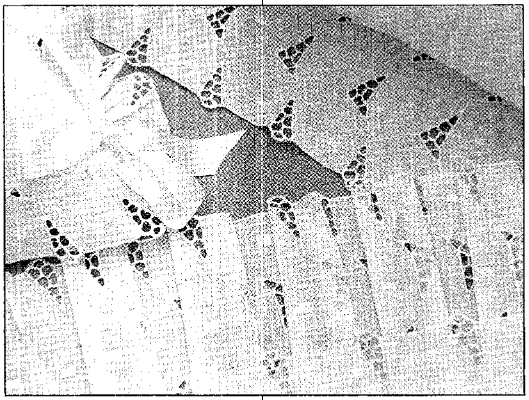
Inside or out, this jacket is pure luxe: the lining, silk charmeuse; the leather, the softest ooze of suede. It's $975 at Votano, 122 East 55th Street, 980-3313.

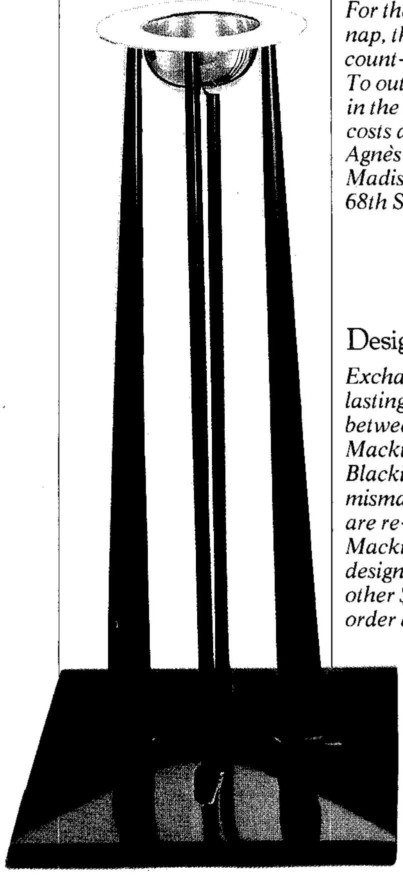




Carry On

For the traveling woman, this large satchel is made of washable leather. It's $995 in the Hermès shop at Bergdorf Goodman, 751-3181.





Sparkle Plenty

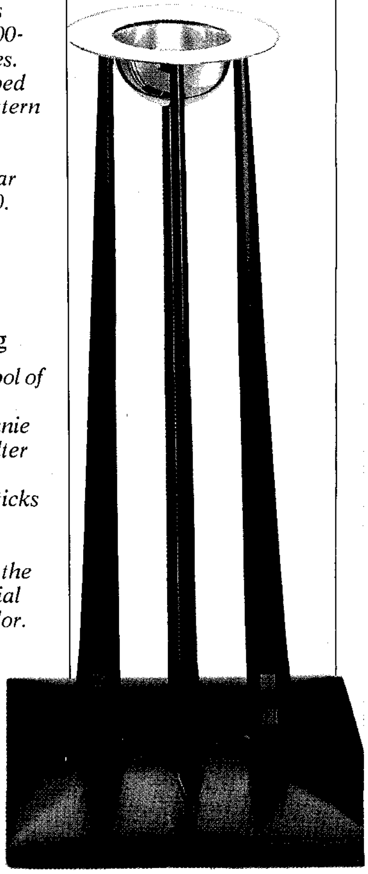
Paillettes add twenties sparkle, a flounce adds forties glamour. Together, this is a dress for the eighties. By Cora & Jane, it's $500 at Ménage à Trois, 760 Madison Avenue, near 65th Street, 249-0500.

The Pleat of the Night

For that long winter's nap, these pleated 200-count-cotton beauties. To outfit a king-size bed in the Serpentine pattern costs about $500 at Agnès Comar, 816 Madison Avenue, near 68th Street, 570-2060.

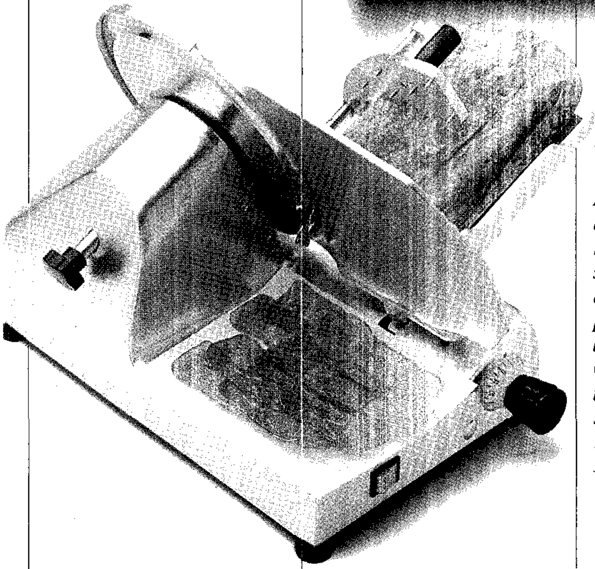
Design for Giving

Exchanged as a symbol of lasting friendship between Charles Rennie Mackintosh and Walter Blackie, these mismatched candlesticks are re-editions of Mackintosh's 1904 designs. One is $960, the other $1,069, by special order at Lord & Taylor.



Models: from left, Rochelle Redfield/Elite; Lena Kansbod/Elite. Jewelry from Sentimento Collection at Bergdorf Goodman; satin pumps from Bennis/Edwards.

Each component of Bang & Olufsen's sleek Beocenter 7000 communicates with the others. And the remote control lets you select, store, and recall music with ease. It's $1,995, including S-45 loudspeakers, at Thalia Hi-Fi Audio, 965 Madison Avenue, near 75th Street, 861-0420.

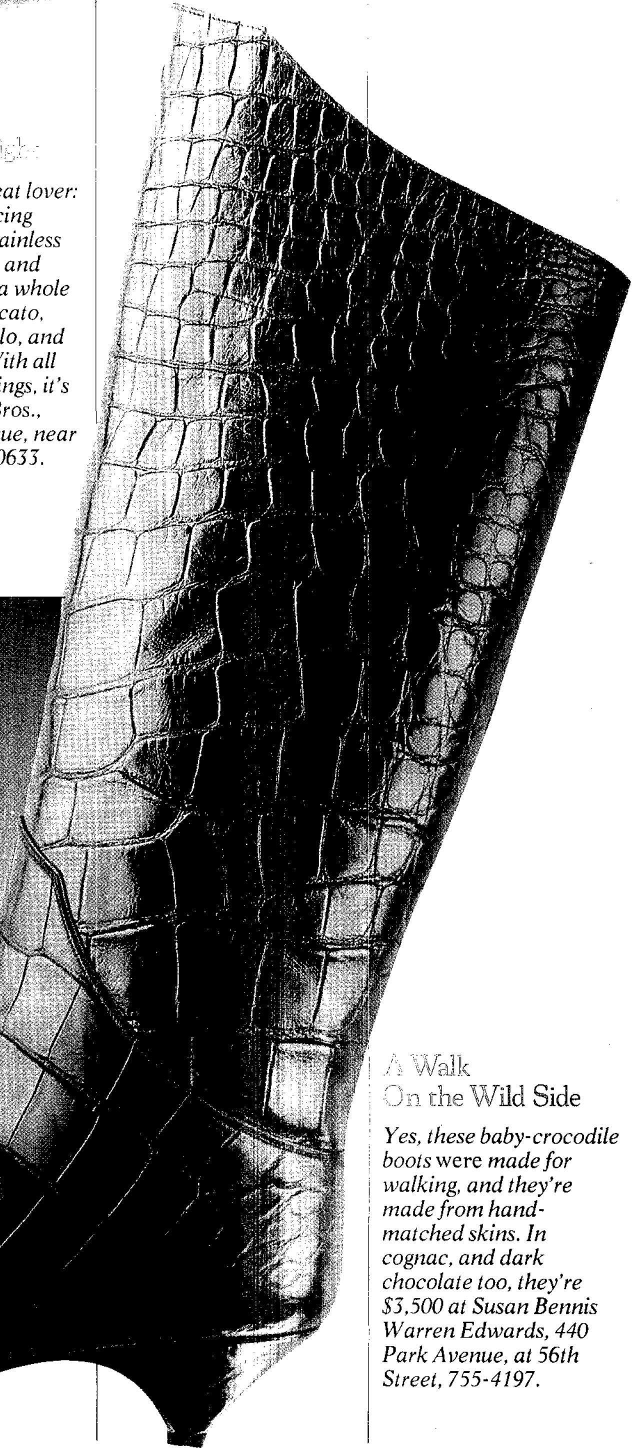


The Slice Is Right

A treat for the meat lover: a professional slicing machine that's stainless steel, gravity-fed, and accompanied by a whole prosciutto affumicato, braciola, capocollo, and Genoa salami. With all the hearty trimmings, it's $595 at Todaro Bros., 555 Second Avenue, near 30th Street, 532-0633.

Midnight Glass

Tiniest beads of metal and glass—all nineteenth-century—are knotted, woven, and hand-fashioned by Jacqueline Lillie into one-of-a-kind necklaces worthy of an empress. This one is $4,000, but they start at $900, at Byzantium, 105 Thompson Street, 966-5473.



A Walk On the Wild Side

Yes, these baby-crocodile boots were *made for walking, and they're made from hand-matched skins. In cognac, and dark chocolate too, they're $3,500 at Susan Bennis Warren Edwards, 440 Park Avenue, at 56th Street, 755-4197.*

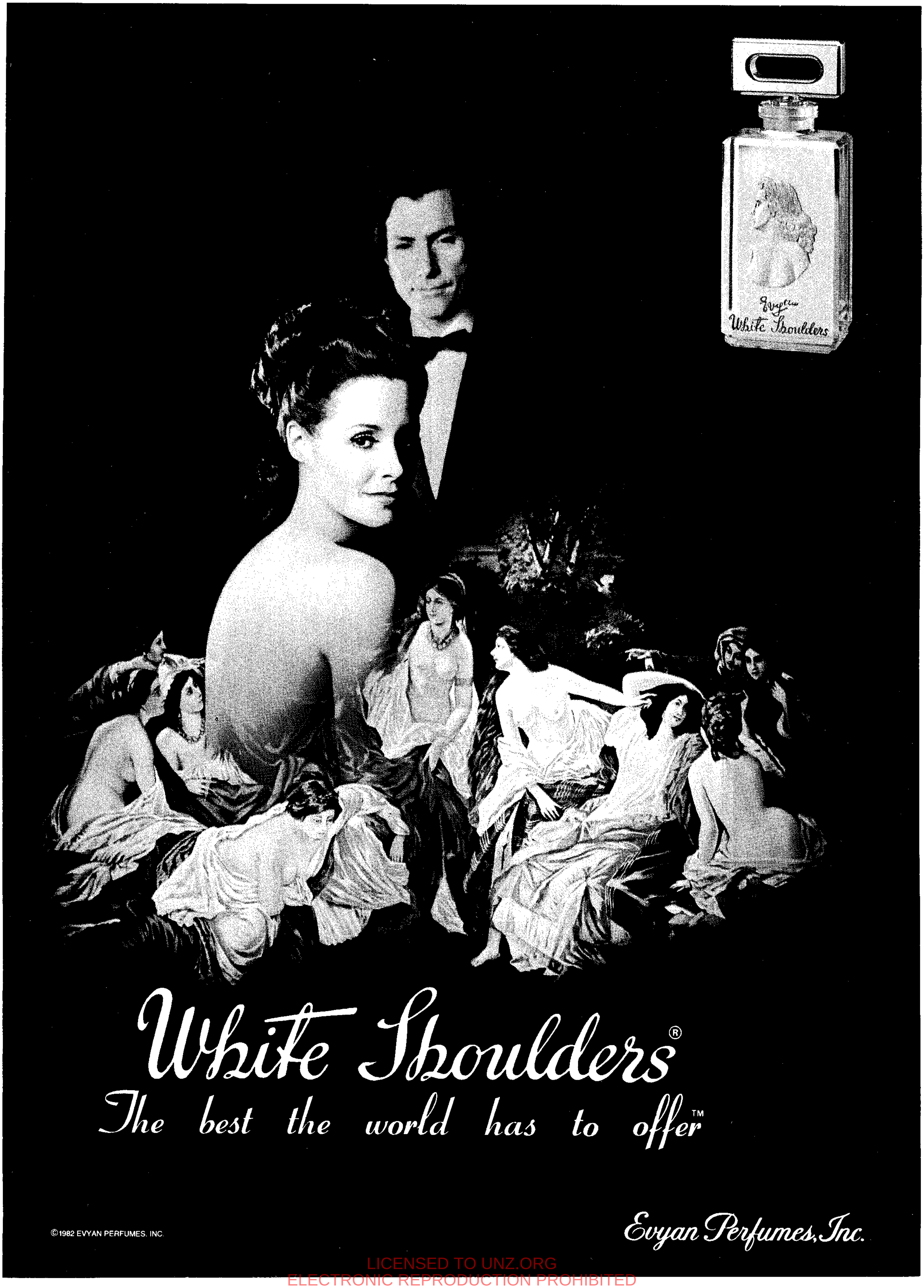
Wool Power

This oversize Italian sweater comes from the men's department, but it looks even sexier on her. All wool, it's $175 at Macy's.

Now Dash Away, Dash Away, Dash Away All!

Errands will be a breeze if she can scoot at 35 miles per hour in her sleek ruby Riva, by Yamaha. The chassis is steel, the engine 50 cc.'s, and it's $659 at Camrod Motors, 610 West 57th Street, 582-7444. ▬

Models: Rochelle Redfield/Elite; Tony Yurgaitis/Zoli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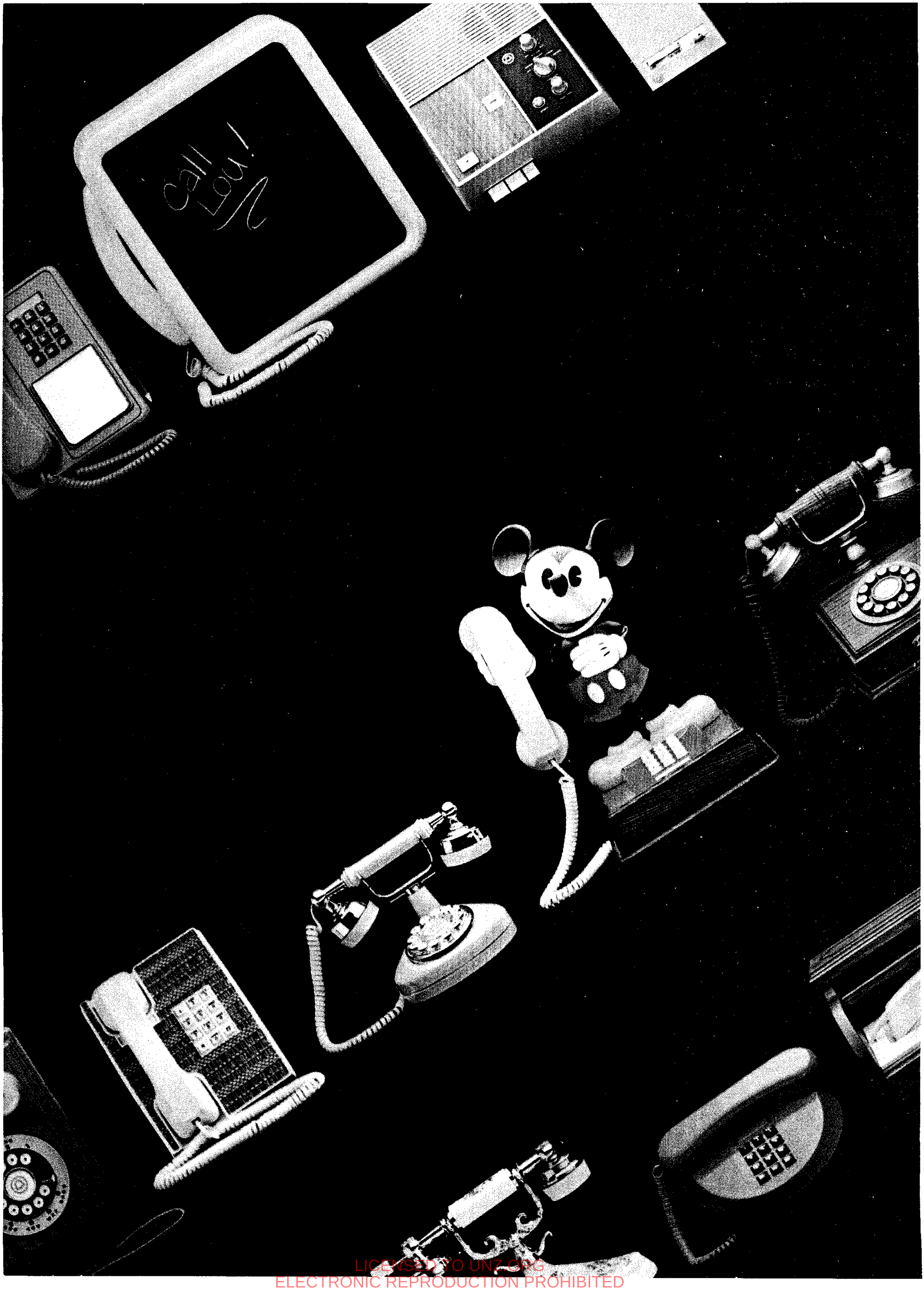
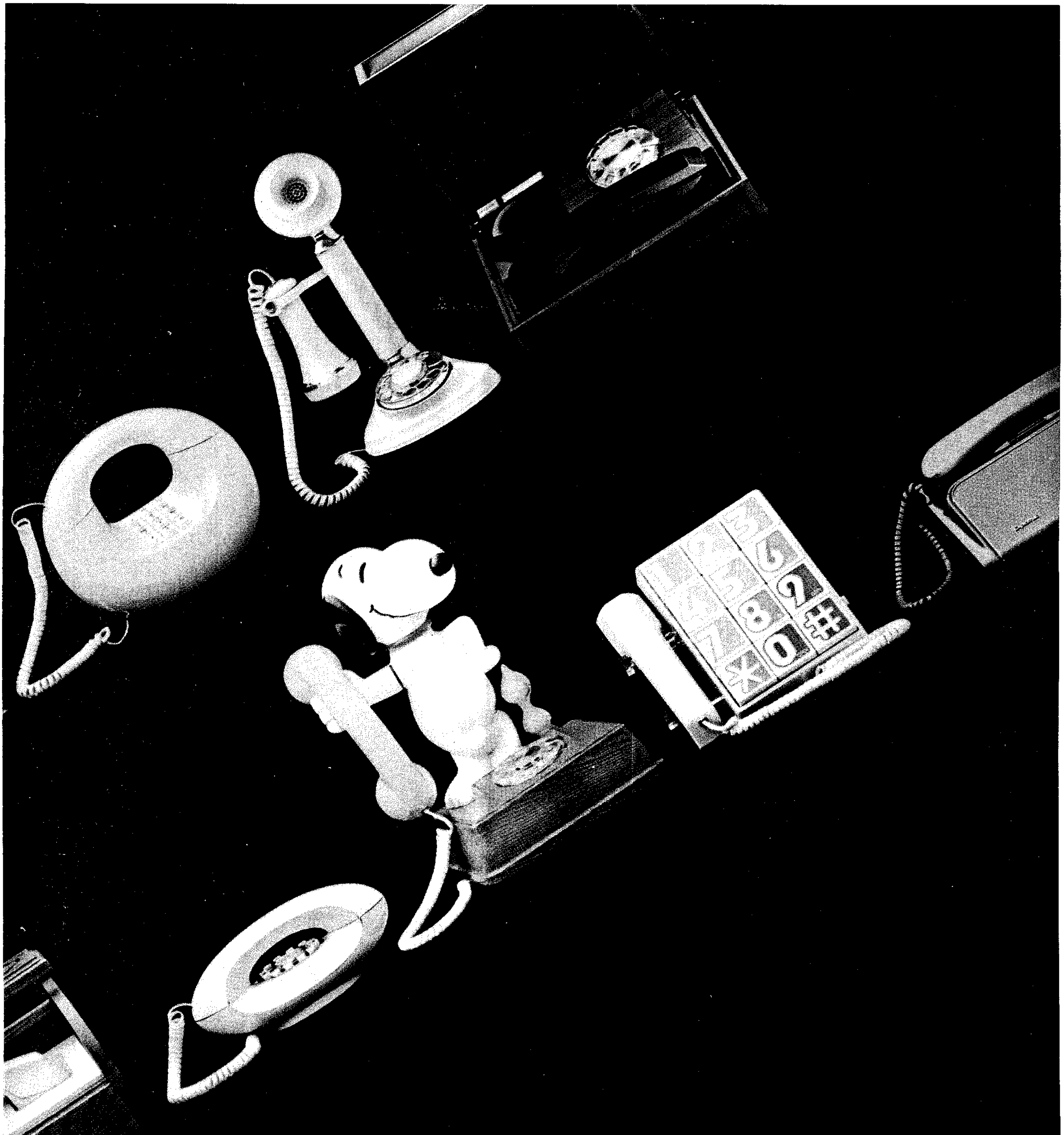

Call Lou!



THIS HOLIDAY, GIVE SOMEONE SOMETHING TO TALK ABOUT.

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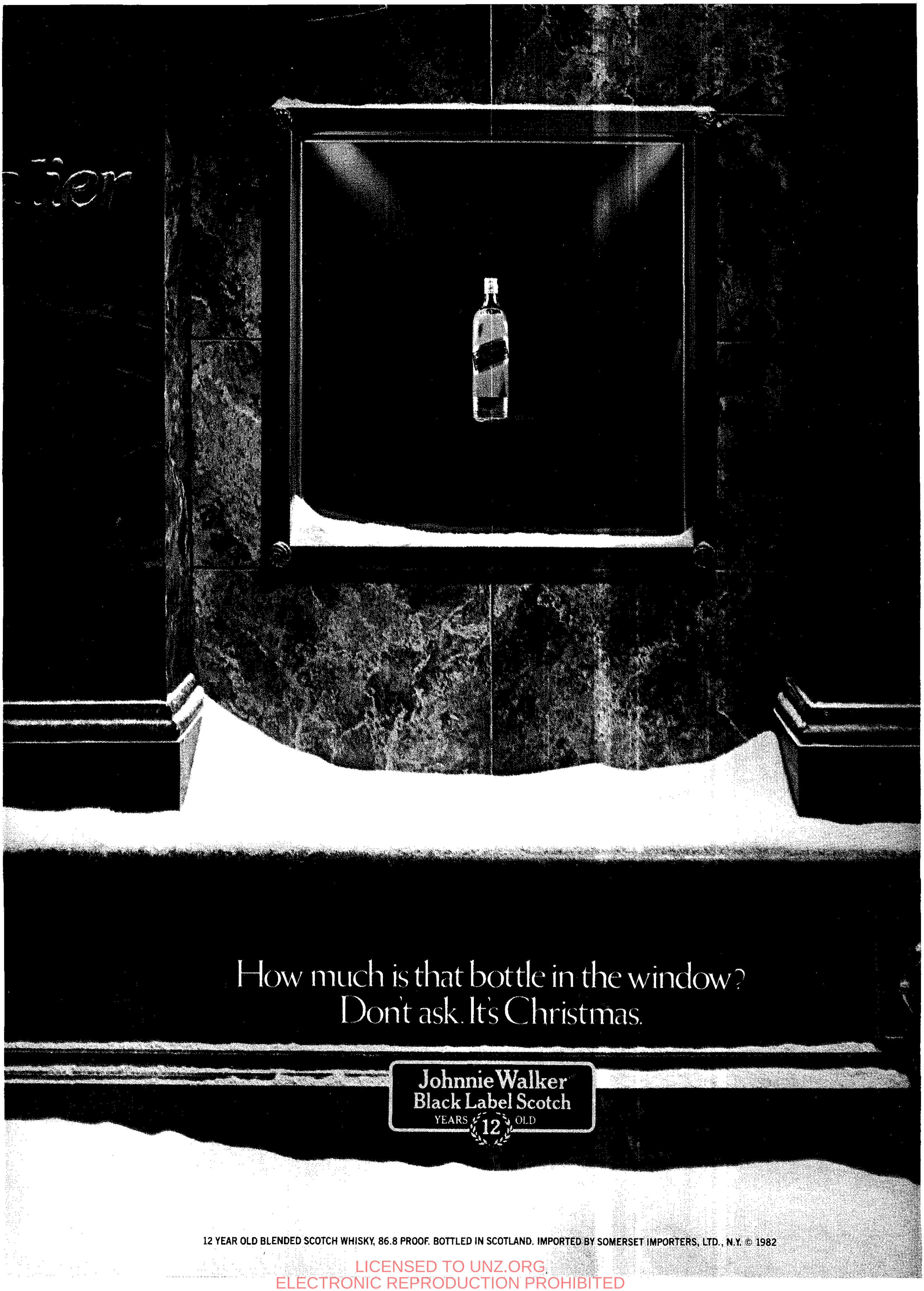
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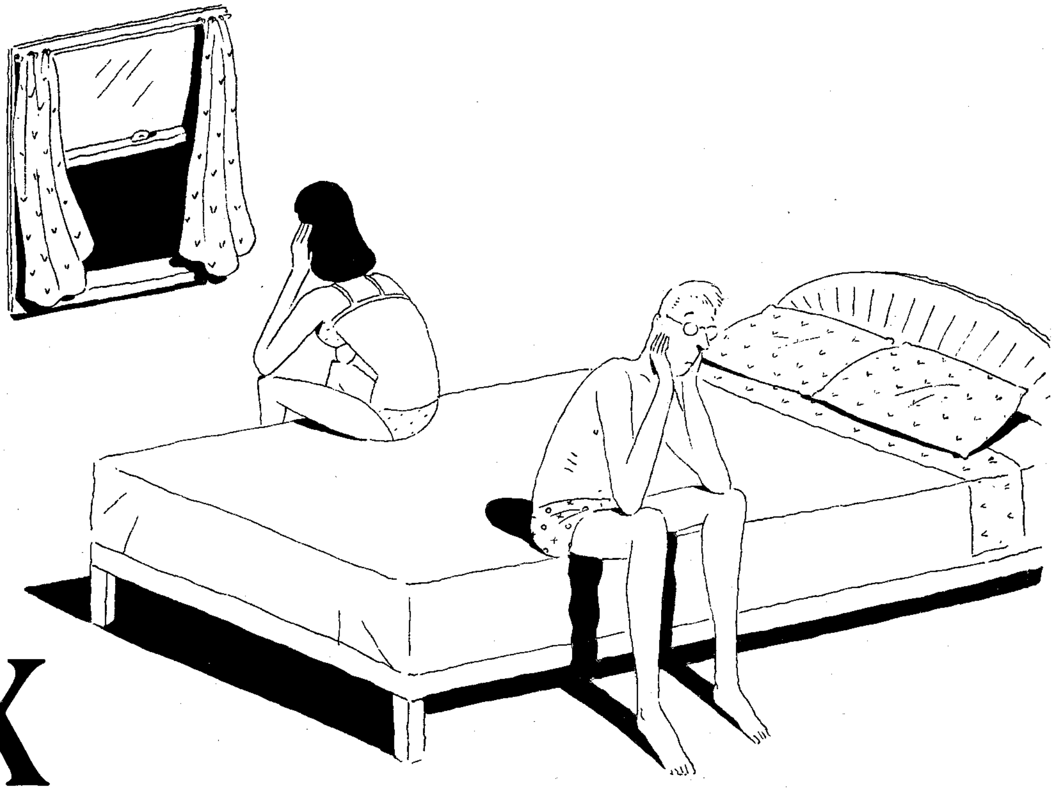

Suffering from a bad case of "the Windows."

Is Sex Dead?

Not exactly—but it ain't what it used to be • By Fran R. Schumer

THE YOUNG WOMAN IS SLIM and tan. A generous slit in her pink-and-black polka-dotted silk dress reveals a sleek leg. She is expensively and stylishly dressed, blending easily with the crowd in the Upper East Side bar. Just now it is Auctions, but an hour ago it was Hoexter's, and a few hours from now it will be Martell's. She moves through the bar comfortably, as if she's done this kind of thing often, but in fact she's only 24 and drops by infrequently, usually for a drink with a friend. If she meets someone, and sometimes she does, they will exchange phone numbers, and he will see her home. But there will be no moment of awkwardness at the door, no split second in which the fate of the rest of the evening will be decided.

"It doesn't surprise anyone when you say good night these days," she says. "People aren't interested in sex. They'd rather have someone they can see than someone they don't want to face the next day because they went to bed with them prematurely."

This is not the kind of frank admission anyone could have made ten years ago, when the sexual revolution was just hitting its stride. But that movement appears to have moved ahead in its life cycle. People are saying "No" more and sleeping around less. The one-night stand has lost a measure of allure; in its stead are relationships. Words like "commitment" and "responsibility" command new respect, as do "intimacy" and "love." Its stormy adolescence behind it, a movement spawned in reaction to fifties taboos is now heading placidly toward middle age.

If the revolution has eased, it is largely because there's little left to rebel against. What was shocking or kinky is now altogether too mundane. A lot of people are just tired. "Who needs another notch on the old belt?" says a woman in her thirties.

Indeed, a generation that skipped the hand-holding stage of adolescence is rediscovering dating. There's romance instead of lust, courtship in place of seduction. Pushed into the closet by the revolution, virginity has pushed its way back out. And in the offices of therapists, a new sexual dysfunction has made its debut: lack of desire.

The de-emphasis of sex is apparent among all ages, but it is especially noticeable in the generation of those between the ages of 25 and 40, whose sexual initiation coincided with the revolution's most frenzied days. For members of that generation, interest in sex is now muted by babies, careers, and a grim economic climate. The recession has made it more likely to find a 32-year-old investment banker home at night catching up on back issues of the *Wall Street Journal* than prowling the bars.

But if the revolution was winding

The names of the subjects of this article have been changed to protect their privacy.

Illustrated by Steven Guarnaccia.

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down anyway, herpes and acquired immunodeficiency syndrome (AIDS) may have stopped it dead in its tracks. Overnight, herpes has sobered a generation that oral contraceptives freed from second thoughts, and AIDS has traumatized the gay community. Whatever other misgivings the revolution may have churned up, none has provided so obvious a symbol as these to demarcate its final days.

LONG BEFORE HERPES, LONG BEfore AIDS, there was among many a deep-seated dissatisfaction with some aspects of the sexual revolution's prescribed code of behavior: the studied indifference with which people approached sex; the enforced coolness; the thesis that sexual intimacy was the best way to get to know someone. These notions seemed somehow more attractive when they were fresh and the revolution was new.

In 1948, Alfred Kinsey's *Sexual Behavior in the Human Male,* and subsequently his companion report on women, made sexual behavior a suitable topic for academic exploration. But the sexual revolution was made truly possible by the commercial availability of the Pill, the first almost foolproof contraceptive, which freed sex from the bonds of marriage. That, coupled with the rebellious spirit of the mid-sixties, produced the sexual revolution as we know it. In a few short years, the divorce rate shot up, the single population expanded, and the birthrate plunged. A whole culture grew up to accommodate the change. Yale opened its doors to women, Vanessa Redgrave bared her breasts in Antonioni's 1967 film, *Blow-Up,* and enclaves like California's Marina Del Rey sprouted to accommodate the influx of singles.

In 1970, William Masters and Virginia Johnson demonstrated clinically that women had the biological capacity to achieve not just orgasm but many orgasms in rapid succession. Books like *Our Bodies, Ourselves* told women not to be prissy, and Alex Comfort's *Joy of Sex* became a national primer. Later came the Hite Report, the *Cosmo* Report, and *Nice Girls Do.* TV's sexual content was boosted; Brooke Shields flaunted teenage sexuality; and homosexuality became less of a stigma. But by the beginning of the eighties, things had peaked. "The pendulum can only go so far in the direction of social change before it swings back," says Dr. Robert T. Rubin, professor of psychiatry at the University of California at Los Angeles School of Medicine, and in this case it started to come hurtling back.

"From 1970 to 1976 we saw a greater percentage of the population ease up on attitudes concerning traditional ideas of what's right and wrong in terms of sex,"

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says Ann Clurman, vice-president of consumer analysts Yankelovich, Skelley and White, which has been monitoring the social attitudes of people sixteen and older since 1970. "In the latter part of the decade, we see a slowing down in support for this. People are reassessing. They're moving away from the extremes." By the late seventies, a more wary attitude toward life in general and sex in particular began to emerge. "There was a recognition on the part of that group that tried to change the world that some of those changes had a downside—the divorce rate, the lack of responsibility, living for the moment and instant gratification—in everything from finances to interpersonal relationships," says Clurman.

IN POPULAR CULTURE, THE SEXUAL backlash is readily apparent. The dominant theme of serious eighties films is the family, and it is often presented with heavy moral overtones—*Kramer vs. Kramer, Ordinary People. An Officer and a Gentleman,* a huge box-office success, is a throwback to a more traditional, more sentimental era. Its eroticism is combined with love; marriage is even suggested at the end. The pure-minded *Chariots of Fire,* with more religion than sex, won last year's Academy Award for best picture. On the New York *Times* best-seller list, Leo Buscaglia's *Living, Loving & Learning* has superseded Alex Comfort's *Joy of Sex.*

Already the changes are noticeable in high schools and on college campuses. "The kids in the last two or three years are more conservative socially," says Esther Glass, who taught sex education in the New York City public-school system for eight years. "They're interested in virginity, and instead of dating in couples they're going out in groups." Even among the sexually sophisticated teenagers in the suburbs, sex has been pushed from the foreground by more pressing concerns. "The kids now are more conscientious about their work," says Roy Stemer, who teaches a course in human sexuality at Scarsdale High School. "I suppose they've got to sublimate some of those other things." Students who used to kiss good-bye in the hallways between 50-minute classes now demonstrate a new seriousness, in part because of the economy. They're less overtly sexual, Stemer says, and they're turning away from drug use as well.

For the first time since he began teaching the course "Topics in Human Sexuality" at Yale, thirteen years ago, Dr. Philip Sarrel has been pressed by popular demand into giving a lecture on virginity. This did not surprise him, given the sexual climate on campus these days. "I'd say things peaked in about 1975–76," says Dr. Sarrel, who's

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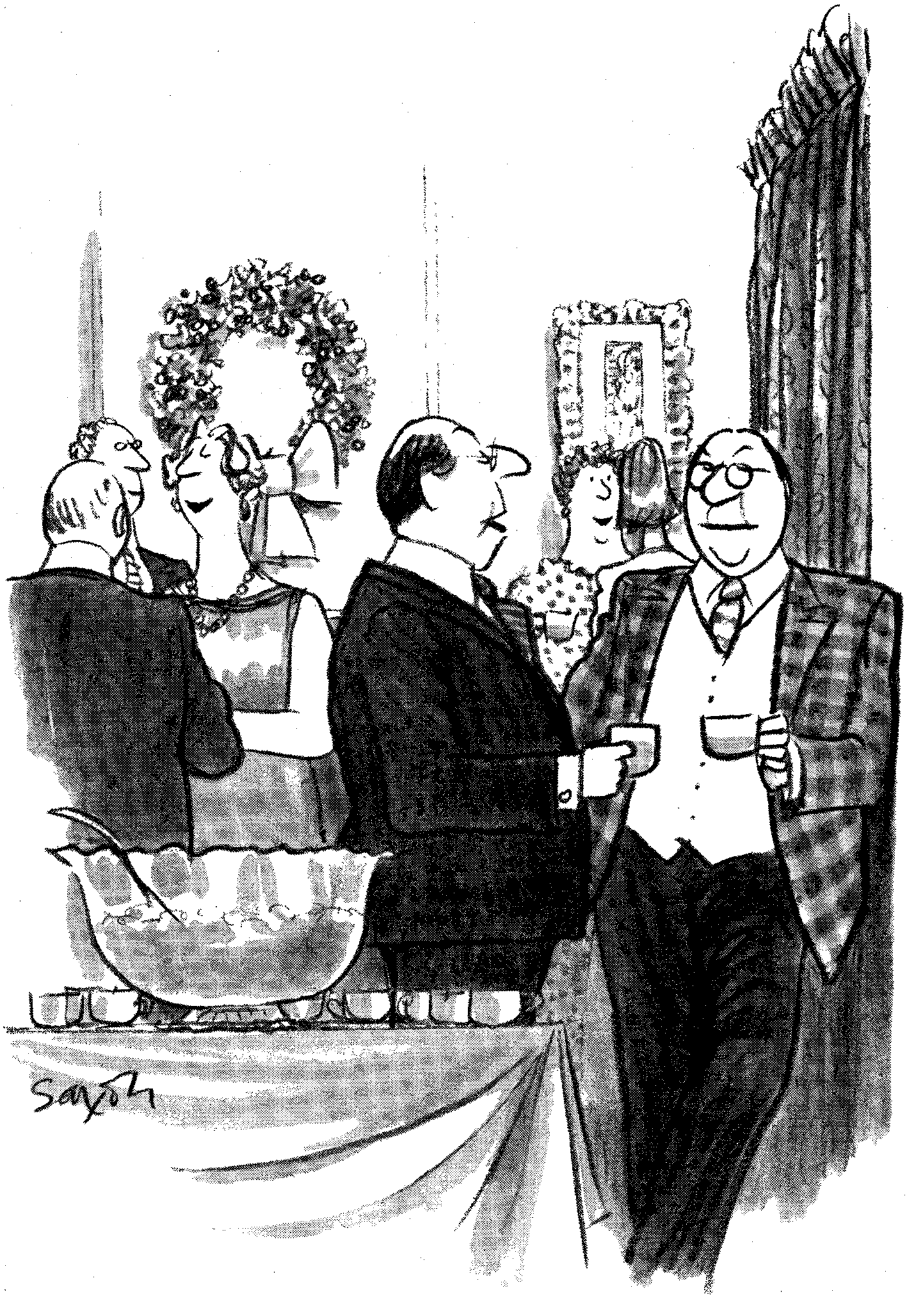
been surveying students about their sexual behavior since women first arrived at Yale, in 1969. "Since 1976, it's swung in a more conservative direction." Among the more interesting changes is the return of the couple. "At the height of the sexual revolution, you didn't have very much coupling; people moved around from partner to partner," says Dr. Sarrel. "Now it's shifted back to coupling." In addition, such previously rare species as the eighteen-year-old virgin have made their reappearance. In 1976, only 25 percent of Dr. Sarrel's 300 students said they were virgins. Last year, 50 percent said they were.

BUT PROBABLY THE BEST INDICATOR of the sexual revolution's ebb and flow is the change in the sex guide given to students when they arrive on campus. In 1971, *Sex and the Yale Student* was a tame little affair with discreet drawings of male and female genitalia and such ingenuous questions as "Can you become pregnant without actually having intercourse?" and "Will masturbation hurt me?" The 1975 version skipped such rudimentary stuff and, in the spirit of liberation and candor, replaced the pencil drawings with photographs of real people using diaphragms and condoms. In the current version, not only have the pencil sketches reappeared, but for the first time questions such as this are popping up: "Is there something wrong with me because I don't feel ready to have intercourse yet?"

The pattern is similar elsewhere. In 1973, students at Harvard shocked alumni by including in their otherwise traditional yearbook a color photograph of two students making love. Such a display would be considered crude and in poor taste among the current crop of students, who, in reaction to the sexual excesses of their predecessors, are politely choosing to sidestep the fray. "Now I hear undergraduates struggling with the issue of how to say 'No,' " says Nadja B. Gould, a clinical social worker at the Harvard University Health Services. Even the 1981 *Playboy* survey of sex on campus conceded a shift toward fewer partners.

"When I ask young men what they want, they answer in terms of relationships," says behavior therapist Debora Phillips, who questions male students on college campuses. "They use words like 'warmth,' 'intimacy,' and 'commitment.' " Illusions about sex get shattered at such an early age that people hardly into their twenties sound prematurely sage. "I make a conscious effort to establish a relationship for mental reasons," says a recent graduate of Williams. "I want more out of it than sex. I don't want to end up alone."

Consequently, more and more young



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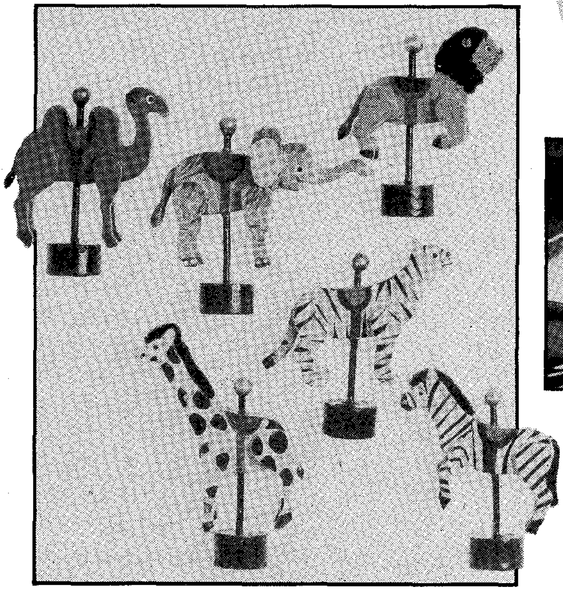

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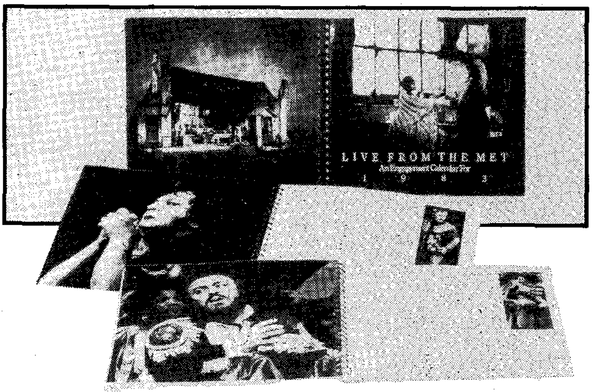
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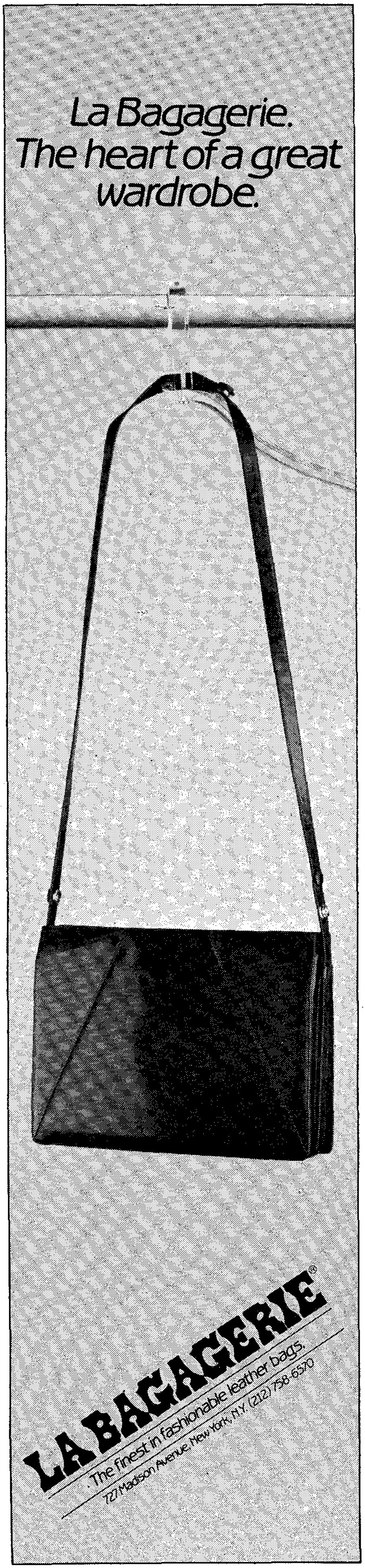

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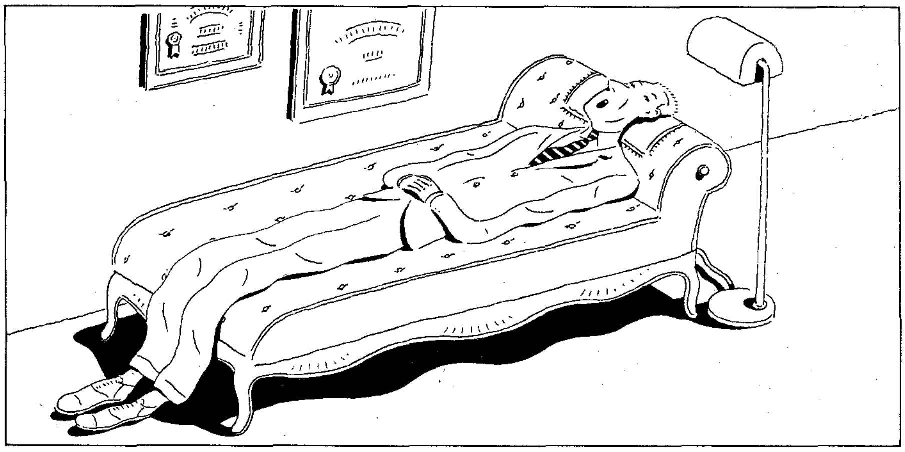
people are skipping the hunt altogether and settling down. Candace Adamo, 23, and her boyfriend, David Janes, 24, settled into an East Village apartment six months after graduating from Middlebury College, in Vermont. Absent from their easy, slow-paced life is any of the frenzy that characterized young New Yorkers of the previous era, who routinely made the rounds of singles bars or the drinks-party-dinner circuit after work. When Candace comes home at five, she exercises, gets into more comfortable clothes, and starts preparing dinner. David finishes the cooking, serves the meal, and then they both devote the evening to reading or work.


Psychiatrists report a new sexual disorder: lack of desire.

"Running around belonged to a bygone era," says David, an ambitious editor at a publishing firm. "There was so much energy put into finding someone. I don't want to do that." Candace, an illustrator, is often disturbed that their lives are already so settled. But she's assuaged when she thinks of her sister, twenty and not yet out of college and already planning a wedding in between graduation and law school.

MICHAEL SELWYN, 30, IS NOT much older than the sexual revolution, if you date it to the time when oral contraceptives first became commercially available. He is nice-looking, a gregarious fellow, the kind who slept with a number of women in high school and went to college in an era when women came armed with the Pill. To an older generation, his life in a coeducational dormitory must have seemed like paradise. And it was—for a time. Michael had a few relationships that meant something, and a lot of casual affairs in between. He didn't date, so to speak, unless you describe dating as going over to some girl's room, listening to music, and maybe after some marijuana going to bed. Like the sexual revolution itself, Selwyn went through an aging process. Experiencing some discontent, anxiety, and loneliness, he went into therapy.

He remembers what he considers his sexual waterloo—the last of the events that characterized his sex life in the seventies—although it happened less than a year ago. He was at a party with friends in the movie industry. There was a woman, a wavy-haired brunette, the kind you expect to find on the arm of a producer. They exchanged numbers, and the next night he took her out. "We didn't even make it out to dinner," he says. "Within minutes we were in bed." They talked, and the vast disparities in their backgrounds, their aspirations, their educations suddenly struck him as ridiculous. Everything she said seemed to grate. Michael sat at the edge of the bed and thought, "God, is this ever screwed up." He had what one former Harvard student, writing in *Esquire*, called "a case of the Windows"—an all-too-frequent aftermath of casual sex. You look at the woman sleeping next to you, you look out the window, and you want to jump.

The rule of thumb for sleeping with someone in the sixties and seventies, according to one veteran, was "you'd sleep with them if you couldn't think of any reason not to. Now you don't sleep with them unless you have a compelling reason to." When Madelaine Harris's mother went to college, in the 1940s, there was a stigma attached to women who weren't virgins. When Madelaine went to college, there was a stigma attached to women who were. Equipped with pastel plastic packages of the Pill, with their reassuring pictures of birds and flowers on the cover, Madelaine dutifully proceeded to lose her virginity. There were one or two serious relationships punctuated by a series of casual ones in which sex played the dominant part. There was a freedom in ridding herself of all the taboos inherited from her parents. Each encounter marked progress in undoing the "my mother, my self" knot that constrained women like Madelaine. There was also an atmosphere in which sexual insecurities were regarded as holdovers from a previous, unenlightened era, to be

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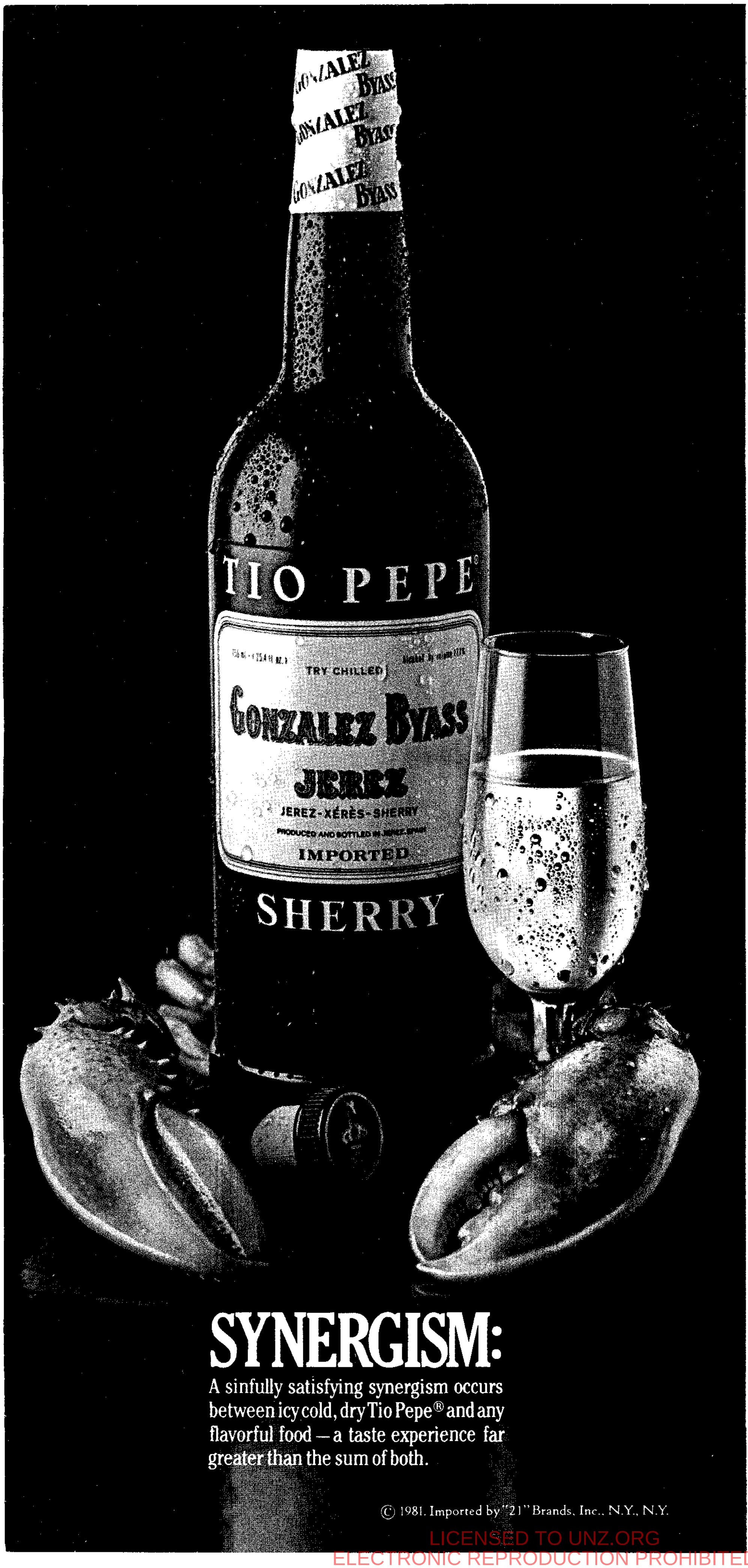

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combated at all costs. "That was a time when women were going through this emergence in which having sex was a statement of their liberation rather than of intimacy or of anything related to the relationship. But there was a tremendous burnout. I stopped long past the time when it was genuinely fun." Now Madelaine dates. There's less emphasis on sex and more on the superficial niceties that help you get to know someone.

IT IS WEDNESDAY NIGHT AT THE RED Parrot. Joe Cain and his sixteen-piece orchestra are playing big-band music, like Glenn Miller's "Moonlight Serenade," that most people in the enormous ballroom have only read about. During a free dance lesson, self-conscious singles and couples stand in place awaiting further instruction. No matter how awkward they feel, they prefer it to singles bars and the terror of all that immediate intimacy. So now there are new places for young people, and the hottest among them are places where people dance—the Peppermint Lounge, Danceteria, the Ritz. All of them have a motif or an activity to lessen the tension of meeting strangers. "I don't feel like I'm something on a rack," says one young patron of the Red Parrot who comes strictly to dance.

A social protocol has returned in which drinks are succeeded on Thursday by dinner, and perhaps, if all goes well, a date on Saturday night. Small talk has eased its way back into dialogue—the weather, one's health are welcome banalities. Instant verbal intimacy is *not* considered the best way to get to know someone; one's past experience in therapy, one's past experience in bed are no longer considered preliminaries. And people do things together. Marilyn Riemer has been dating the same man for two months now. They met through a friend who knew that each of them likes to bowl. The relationship formed around bowling and has rarely strayed to settings more romantic than Beacon Lanes, on Amsterdam near 77th. Marilyn is 32. Her friend is 36. They have not slept together yet. "Two years ago I would have thought there was something wrong with him or with me," she says. "Now I actually prefer it this way." They'll sleep together, she says, when they're ready.

One age makes up for what a previous one lacked. This is the era of commitment. "People don't want the transitory relationships that characterized a previous era," says Michael Carrera, professor of health sciences at Hunter College. "The kind of devotion and nurturing they want is a function of a relationship that takes time and energy to establish." Stability is sought; Mr. Goodbar is bypassed in a beeline for Mr. or Ms. Right. Few see any future in the singles

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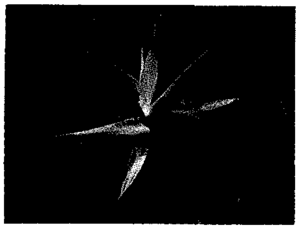

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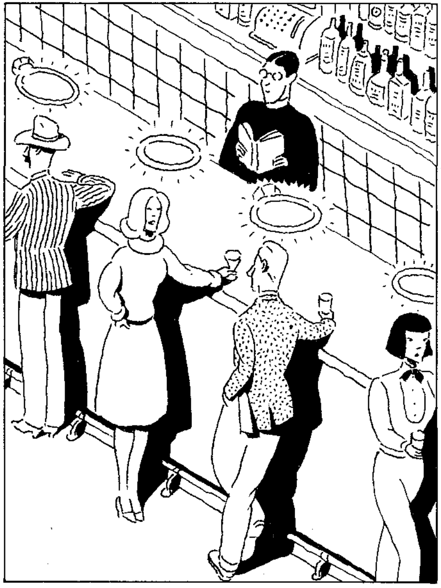
life-style, which many have found to be emotionally bankrupt. Marriage suddenly seems a brighter alternative than lonely old age, especially when everyone else is doing it.

"Marriage is more popular than ever," says Margaret Bodley, director of the Family Resource Referral Center, in Minneapolis. The marriage rate, which hit its relative nadir in 1976 at 10 marriages per 1,000 people, is now back up to 10.6 per thousand. People who shunned it due to its "happy housewife" associations are reassessing the institution now that both they and it have changed.



Looking for love, not a one-night stand.

IN THE LATE SIXTIES, DITA LYMAN attended a progressive school in an upper-middle-class enclave of New Jersey. At sixteen, she and her boyfriend studied Latin together, read Yeats, and had sex. "My mother couldn't understand how people as young as we were could handle such a hot-and-heavy affair, and she didn't even know we were sleeping together," Dita says. Dita went to an expensive women's college and in her sophomore year had an affair with her history professor. College teachers were always vulnerable to bright young female students but never more so than in the early seventies, when social pressures were straining marriages and monogamy was in disrepute. Having an affair with a married man didn't faze Dita. "I grew up trying very hard to be cynical—affairs didn't matter."

After college she had two more relationships, one in graduate school and one after she moved to New York to complete her thesis. In between, there was always a certain amount of loneliness and a certain amount of despair, whose source was difficult to name. "I felt I was always alone but not wanting to be alone." Marriage was not considered an appropriate antidote to lone-

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liness then, but as the seventies wore on, that changed. Freed from its connotations of dependence and servitude, marriage became something hip, ambitious women could do. At the same time, Dita was approaching 30 and, like a whole generation of women who had concentrated on careers, suddenly woke up to the fact that if she wanted to have babies time was running out. Sitting in the Uffizi, in Florence, studying paintings for her thesis, she says, "all I could notice were all the children running around."

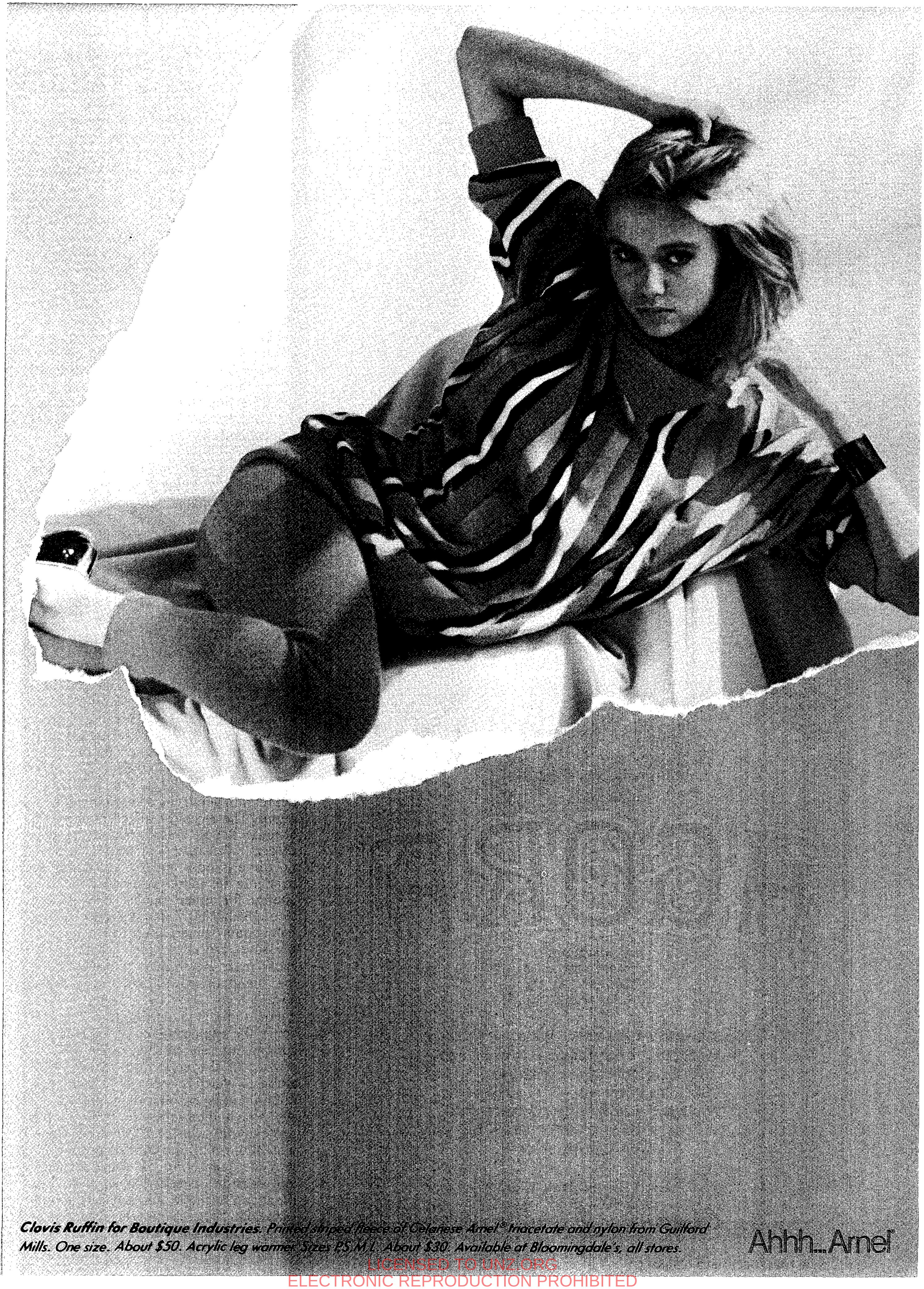
Dita lives in a brownstone co-op in Brooklyn Heights with her husband, Michael, who is 35. For him too marriage just recently became a possibility. In the past, Michael generally chose work that was fulfilling but not necessarily remunerative. Only in the last few years has he earned enough to afford a family. In a mass maturation, members of the baby-boom generation earning steady incomes are now finding themselves at the altar.

Michael and Dita hope to have a child in the near future, adding to the list one more couple who left the ranks of seventies singles and settled down somewhat contentedly into the security of family life.

THE BABY-BOOM GENERATION is having a minor baby boom of its own, and the thrill of having and nurturing babies is beginning to dwarf the importance of sex, particularly among couples who had sex early and children late. Caring for a baby also is often so exhausting that it smothers other passions, but the fact that sex is no big deal in her life does not particularly concern Iris Robbins, 32. Fourteen years ago, she bummed around India, took off her clothes at Woodstock, and embarked upon a two-year stretch of mescaline and group sex. Her baby girl, she says, is much more of a novelty.

To be young and single in the sixties and seventies seemed like the greatest thing to people who were not. Men and women who had married young with little sexual experience were especially prey to the glamour of the sexual revolution. But as the revolution's sparkle fades, the temptation to walk away from a troubled marriage lessens. "[This has] a stabilizing effect on marriages," says Ellie Bragar, a psychoanalyst and director of the Sexual Counseling Center, in New York. "The option of leaving is no longer a first choice, but a last." The divorce rate, which increased from 1970 to 1979, dropped for the first time in 1980 and fell again in 1982.

Even among people who are divorced, the tendency is to remarry quickly. "You go to Parents Without Partners meetings a year later and the same people aren't there," says one 45-year-old divorced woman. A dentist in Queens whose mar-



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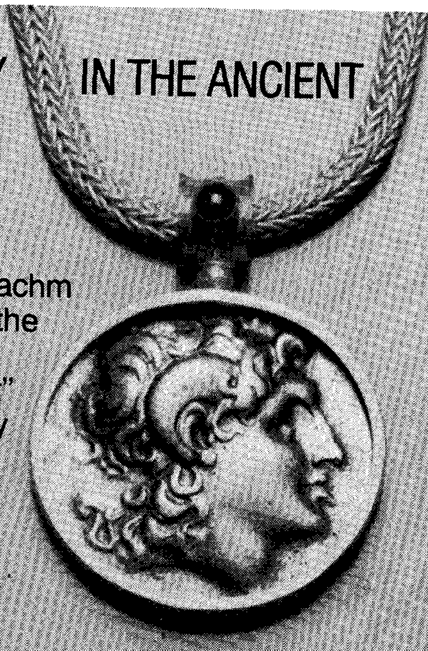
riage ended only last year walked right back into a steady relationship after three months of dating. "I hate eating alone," he says.

Longer periods of wandering were more common in the seventies. In 1976, Martin Daley's wife joined the exodus of women who quit shaky marriages for attractive careers, leaving Martin alone and bewildered in his Gramercy Park townhouse. Partly to recover and partly because the singles world was as new to him as the career world was to his ex-wife, he embarked on a whirlwind dating spree, sometimes seeing as many as eleven women in one week. After four and a half years, he withdrew from the chase. "I got sick of it—all those names, all those phone numbers." He now lives with a woman who is also divorced and in her forties. "I like the deep and profound feeling you get living with someone, which you didn't get from the great revolution," he says.

IF WEAR AND TEAR ACCOUNTS FOR some of the new de-emphasis of sex, more palpable factors, such as the economy, also have an influence. The work ethic has always run counter to hedonistic pursuits, and in times of tight money, attitudes tighten up as well. Wanderlust is costly. "People don't move around with impunity, as they could ten years ago," says U.C.L.A.'s Dr. Rubin. "They're more concerned with making a living. Tension and concern keep many from engaging in a carefree way in sexual relationships." The same young professionals who filled the bars on Second Avenue are now coming home, kicking off their shoes, and reading *Business Week.* "Who has time?" asks Mark Speiser, 36, a lawyer who blames his sexual apathy on depression about his own financial situation. "The recession affects your whole attitude. People are worried about their careers, even in their twenties. They're not quite as loose, and that attitude spills over into sexuality. You conserve your energy for other things, like getting through the day." For members of the baby-boom generation, the economic pressures are even more exacting. Because there are so many more of them, the competition is that much more fierce.

For some, the corporation has become the replacement for that all-encompassing relationship, sexual or otherwise. In the seventies, sex was the arena in which some people sought to fulfill themselves; now ambition and desire attach themselves to goals in the professional world. "Careerism and workaholism fill the void," says one 32-year-old marketing executive. Energy and spirit are needed for an active sex life if you're single, and a bad economy saps both. "There's no greater anaphrodisiac than money worries," says one



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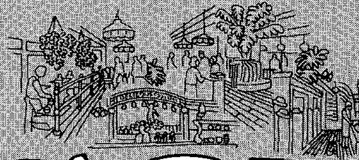

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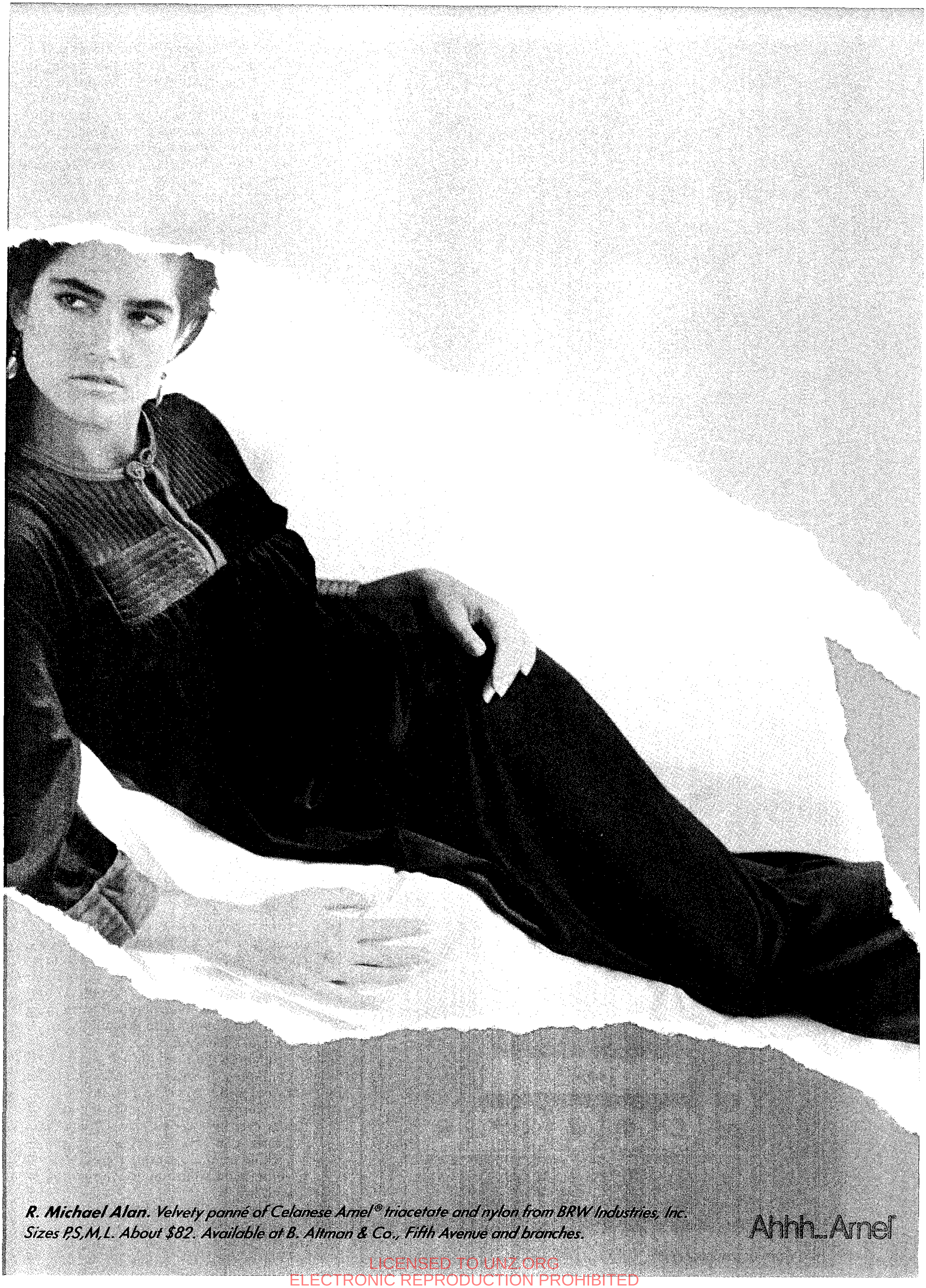

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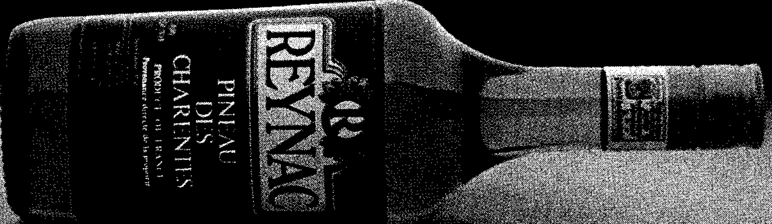

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successful magazine editor. It was only a year ago that Phil Kaplan, 29, spent at least two nights a week on the prowl, but these days he stays home. "Too tired," he says, which is his main reason for wanting to find a steady relationship and settle down. Philandering is also a luxury of more affluent times. Al Friedman, 32, struggling to start his own business, doesn't covet his neighbor's wife. He covets his own, whom he rarely gets to see because of their hectic schedules. "We don't have time for sex or anything else," he says.

JUST AS SINGLE, YOUNG MALE law-school students have always done, a group from Columbia Law School convenes on Thursday nights for what its members refer to as their "beaver shoot." They gather at Grass, the Mad Hatter, or some other bar where the clientele is decidedly young and raucous, proceed to get drunk, and then maneuver around the bar until they make eye contact with someone who looks like she might be receptive to the entreaties of a future associate of a Wall Street firm. Failing to find a willing partner has never gotten in the way of an evening's fun, but these days something else has.

"The big 'H,' " says one of the group. "It's all we ever talk about." There are, of course, the usual battery of herpes jokes and the endless discussions of herpes etiquette: When do you ask, and how can you be sure? "I know someone who looks a woman straight in the eye, blurts out the question, and if she does anything but laugh you know you're in trouble," one says. But it's gallows humor. The risk of pregnancy that has kept casual sex from being quite as carefree for women as it is for men now has in herpes an analogue that knows no gender. "That's the chance you take," says one student recently graduated from Columbia. But in a more sober moment he concedes, "We don't operate with quite the same reckless abandon."

It is only in the past year that most people have learned even what herpes is, and yet it has quickly become part of the mass consciousness. Couples reassessing their relationship find one more factor on the side of staying together. A 23-year-old woman swears she'll sleep only with men who use condoms. One woman's husband forbids her to try on lipsticks in the store for fear she'll catch cold sores. "It certainly makes you think twice" is the common refrain.

"Herpes did for me what no therapist was ever able to do," says Robert Stephens, a 36-year-old bachelor fearful of picking up the disease. "It forces me to get to know someone before I go to bed with her."

Twenty million people have the herpes virus, which comes in a variety of

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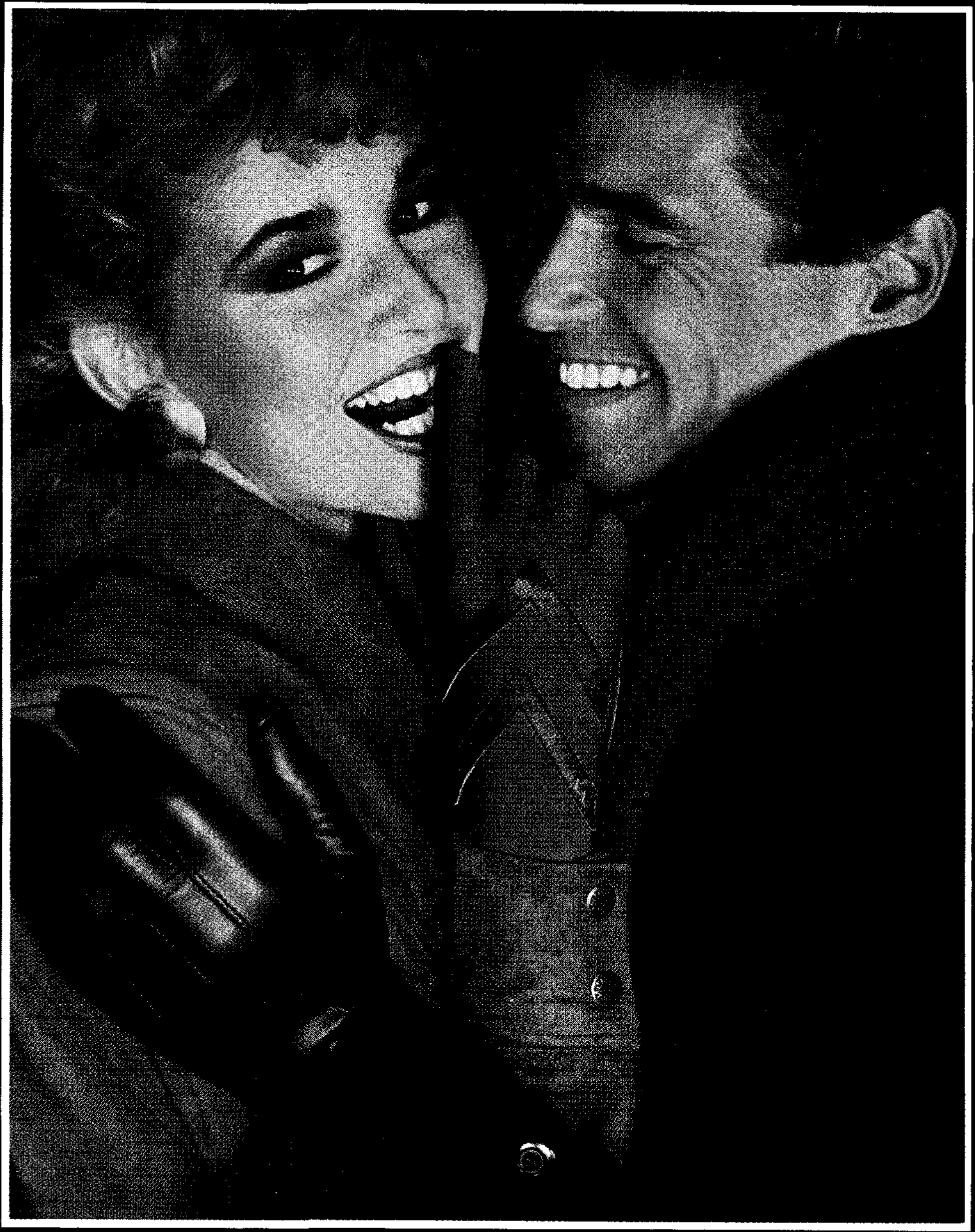

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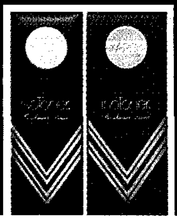

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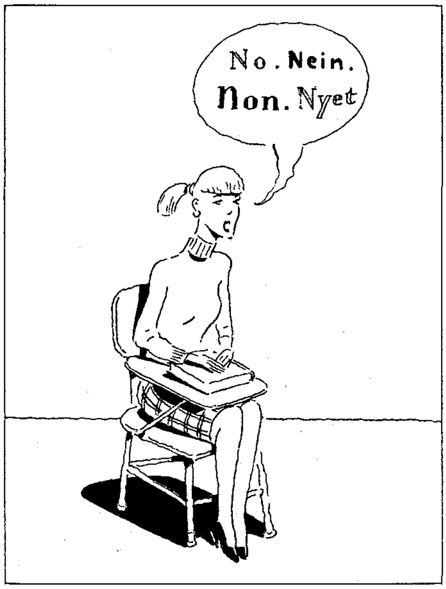
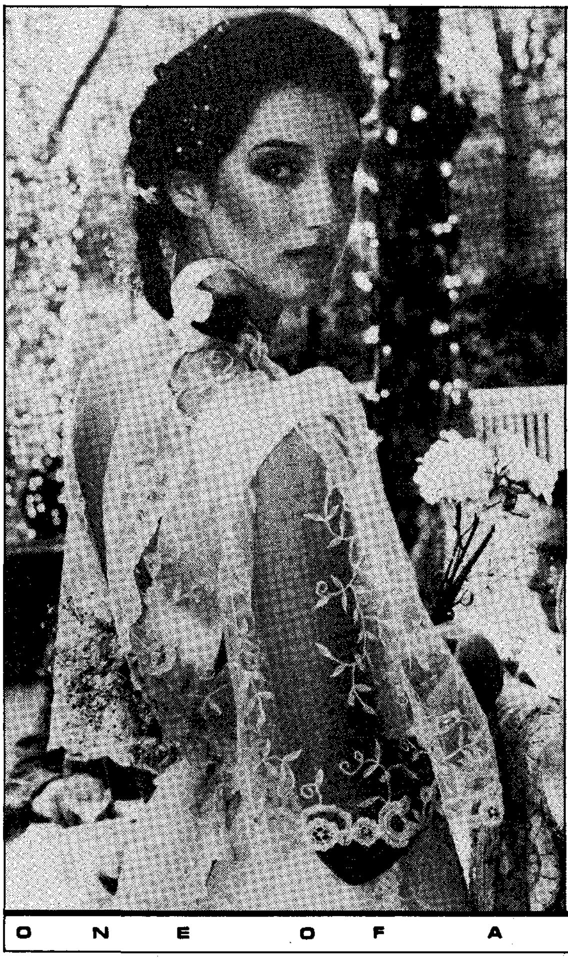
forms, the two most notorious being Type 1, which produces cold sores on the mouth, and Type 2, whose symptoms include lesions on the genitals. As the cynical joke says, "herpes, unlike love, is forever," but the virus may be active—i.e., painful and contagious—only several times a year. During those times, it forms a pustular yellow blister that feels as bad as it looks. The sores take about ten days to heal, and when they are gone the sufferer is no longer in danger of infecting anyone. But prevention is a more iffy proposition. The sufferer may be made aware that he or she has an active virus by an itching and burning sensation, but a partner surely won't know unless told. That makes sex with a stranger risky for people who don't have herpes, and morally troublesome for people who do. "If you tell someone you have it but it's inactive, no one will sleep with you anyway, so why bother to tell them at all?" says one herpes sufferer. And she doesn't.



The virgin is making a campus comeback.

Among its more subliminal effects, herpes has returned to sex its former shadings of corruption and sin. The virus has come to symbolize massive guilt; it's viewed as the mark of an angry God punishing people for the sins of the sexual revolution. The irony is that it's just those who pioneered the revolution who are most likely afflicted with the disease: They are between 20 and 39, college-educated, and middle- to upper-middle-class.

To some therapists, hysteria over the virus is out of all proportion to the actual harm it does. "It's the old American puritan mentality showing," says Dr. June Machover Reinisch, director of the Kinsey Institute for Research in Sex, Gender, and Reproduction, in Bloomington, Indiana. The point is, some people didn't feel so hot about what they did in the seventies anyway, and herpes is just bringing it out.



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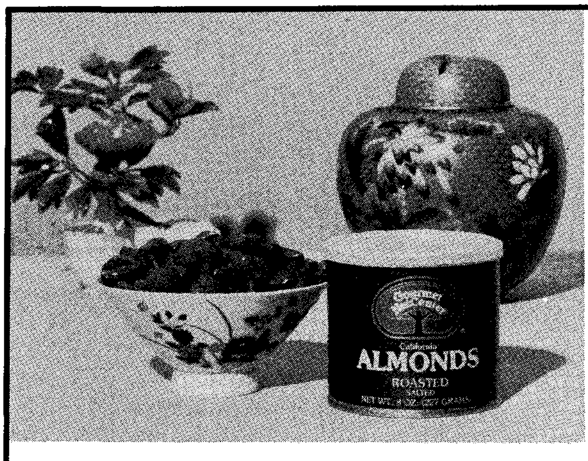

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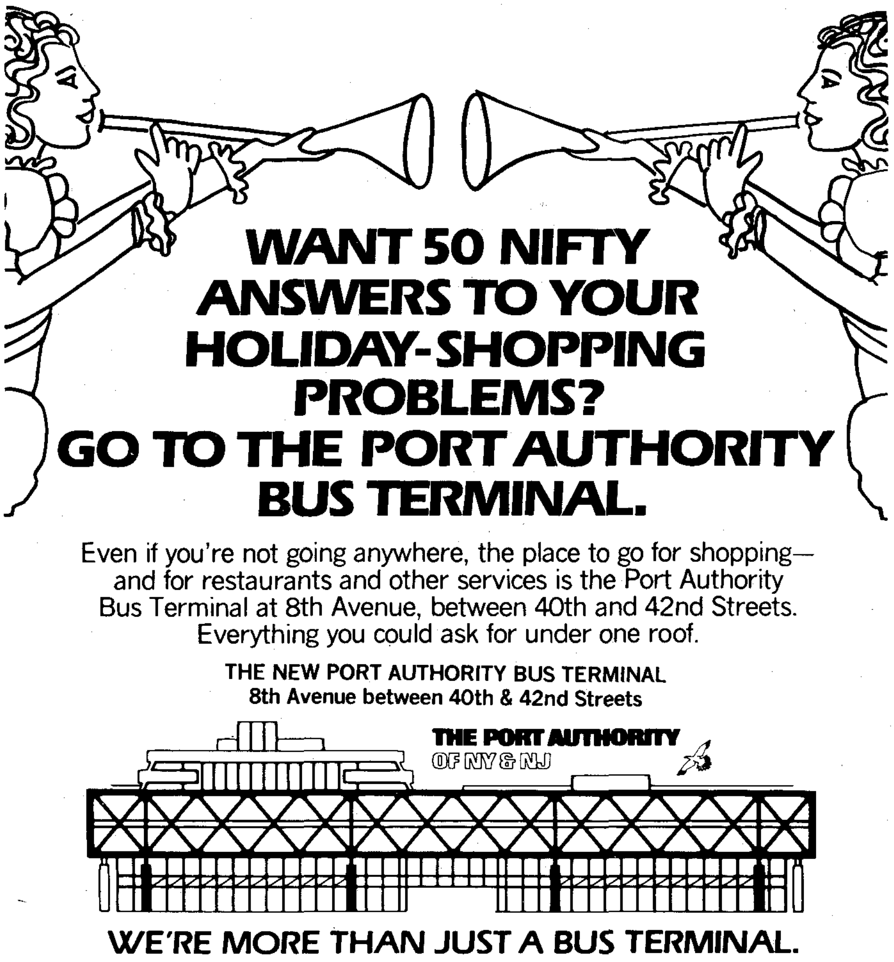
There are no jokes about AIDS, only sad stories about friends who have died and friends who have seen on their bodies the telltale purplish lesions. No one quite knows how AIDS is contracted, but promiscuity is common in the histories of most of its victims. The mysterious illness, for which there is no known cure, basically suppresses a person's immunological system, making him prey to several rare but deadly diseases, including Kaposi's sarcoma and *Pneumocystis carinii* pneumonia.

About half of all AIDS victims live in New York, and among their numbers the largest group, about 75 percent, is made up of homosexual men, often with a lengthy history of sexual activity. Most of its other victims are Haitian immigrants, hemophiliacs, or intravenous drug users. The diversity of this group perplexes researchers trying to ascertain how the disease is spread; one theory suggests it may be through bruises caused by anogenital sex, or dirty hypodermic needles. On the basis of that theory, doctors are urging homosexuals to have fewer sexual partners.

Already the impact has been felt. At the East Side Sauna, according to well-kept records, attendance has dropped 8 percent, "primarily among married men," says manager Steven Haber. (The presumption is that it's bad to get sick but worse to get caught.) Former sex bars are featuring dinner and music. "With fast tricks 'out' wedding bands are 'in,' men are coupling off, and lovers are popping up all over town," sociologist and gay commentator Marty Levine writes, a bit hopefully, in the *Gay Men's Health Crisis* newsletter. But amid the sexually explicit ads in gay publications, notices like this one, in the September 13 issue of the New York *Native*, seem prophetic:

> GWM—Physician; 27, 5'8", 162 lbs, warm, intell., well-built. Concerned about recent outbreak & also very bored with bars seeks similar masc. male (25-35) who is ready for a commitment.

But the role sex plays is too large and too complex to be reduced so readily by reasoned arguments. "You have an atmosphere of fear in a population where the principal mode of feeling good about yourself is feeling attractive to someone else," says Dr. Michael Pollatsek, a Greenwich Village psychiatrist with a large gay practice. For many, sex is an addiction, a compulsion that is aggravated by fear, particularly fear of a disease whose only method of prevention is withdrawal from the addiction. The reaction is not unlike that of the cigarette smoker who upon reading the latest statistics on cancer and smoking runs out and buys three more packs. "The afflicted go out and have a final fling," says Dr. Pollatsek. "Memento mori. Live for today because tomorrow we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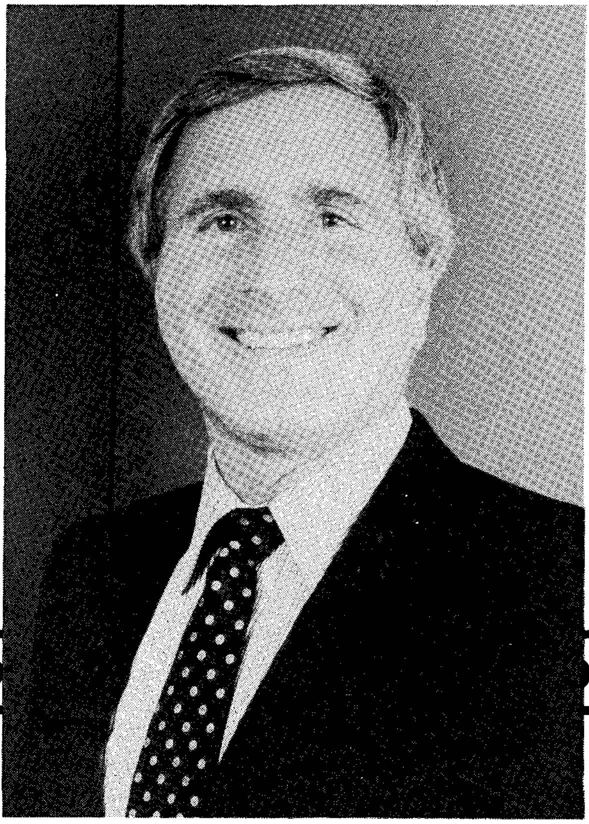

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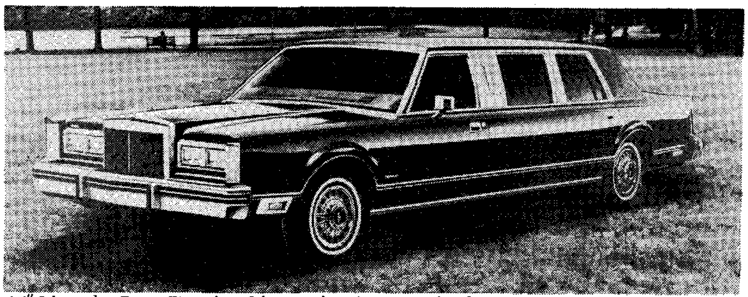

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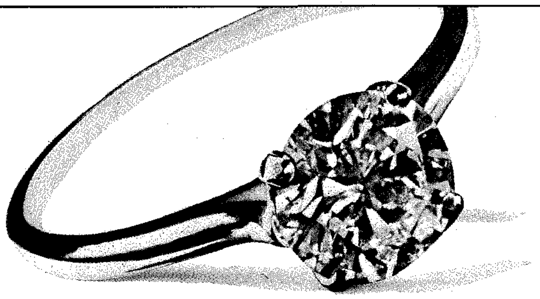

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die. Others stay home and have no sex whatsoever."

LESS OBVIOUS THAN HERPES OR the deadly AIDS is a sexual malady that comes from within. Therapists call it a lack of sexual desire. Its victims are perfectly capable of having sex—they may even enjoy it when they do. It's just that they rarely have the desire for sex. "Along with demythologizing sex, the revolution, for some people, destroyed it," says Yale's Dr. Sarrel. To some, the new disorder is an epitaph all too fitting for an era in which the pursuit of sex was often frantic. "People are exhausted," says psychoanalyst Bragar. "Emotionally, they're exhausted—not from the stress of struggling for survival but from the stress of satiation." There is also what Bragar and others call the "tyranny of freedom," in which the plethora of choices overwhelms people. "Rather than choose among the field day of options, some people just close up," Bragar says. "Biologically, we're more conservative than we've been acting. In nature, animals, even children, can handle only so many situations at a time."

Typical of the burned-out patients therapists treat is Steven R., an attractive bachelor in his thirties with an active sexual past who was treated for lack of desire by Paul Hoenig, a psychologist at the Sexual Therapy Center, in New York. "What emerged very quickly and clearly in our sessions was the fact that he didn't like and wasn't even particularly attracted to most of the women he slept with," Hoenig says. "What he wasn't aware of was that if you do something over the years you don't want to do, eventually it wears you down." Incidents among women are even more frequent. "They've had a succession of bad experiences, a lot of sex in which they felt coerced, not by any person but by an internal pressure—'Everybody does it; what's wrong with me?'—and now they're turned off to the whole thing," Hoenig says.

Only in the last year has the disorder received much attention. In April, the National Institute of Mental Health gave doctors at Mount Sinai Hospital a grant for a three-year study of inhibited sexual desire, and the American Psychiatric Association for the first time listed it as a disorder in the most recent edition of its diagnostic handbook. Like many therapists, Dr. Patricia Schreiner-Engel, one of the doctors awarded the Mount Sinai grant, contends the disorder is much too complicated to be attributed to cultural mood swings. But if the sexual revolution didn't cause lack of desire, it may have caused it to be repressed. "People kept it under wraps during the heat of the sexual revolution; they faked things a lot," Dr. Schreiner-Engel says. "Now they don't have

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to." Sexual apathy is easier to hide in an era of permissive sex. "During the pursuit, or the 'chase,' these people often have a high sex drive," Dr. Schreiner-Engel says. "It's when they're in a regular relationship that the drive may go away."

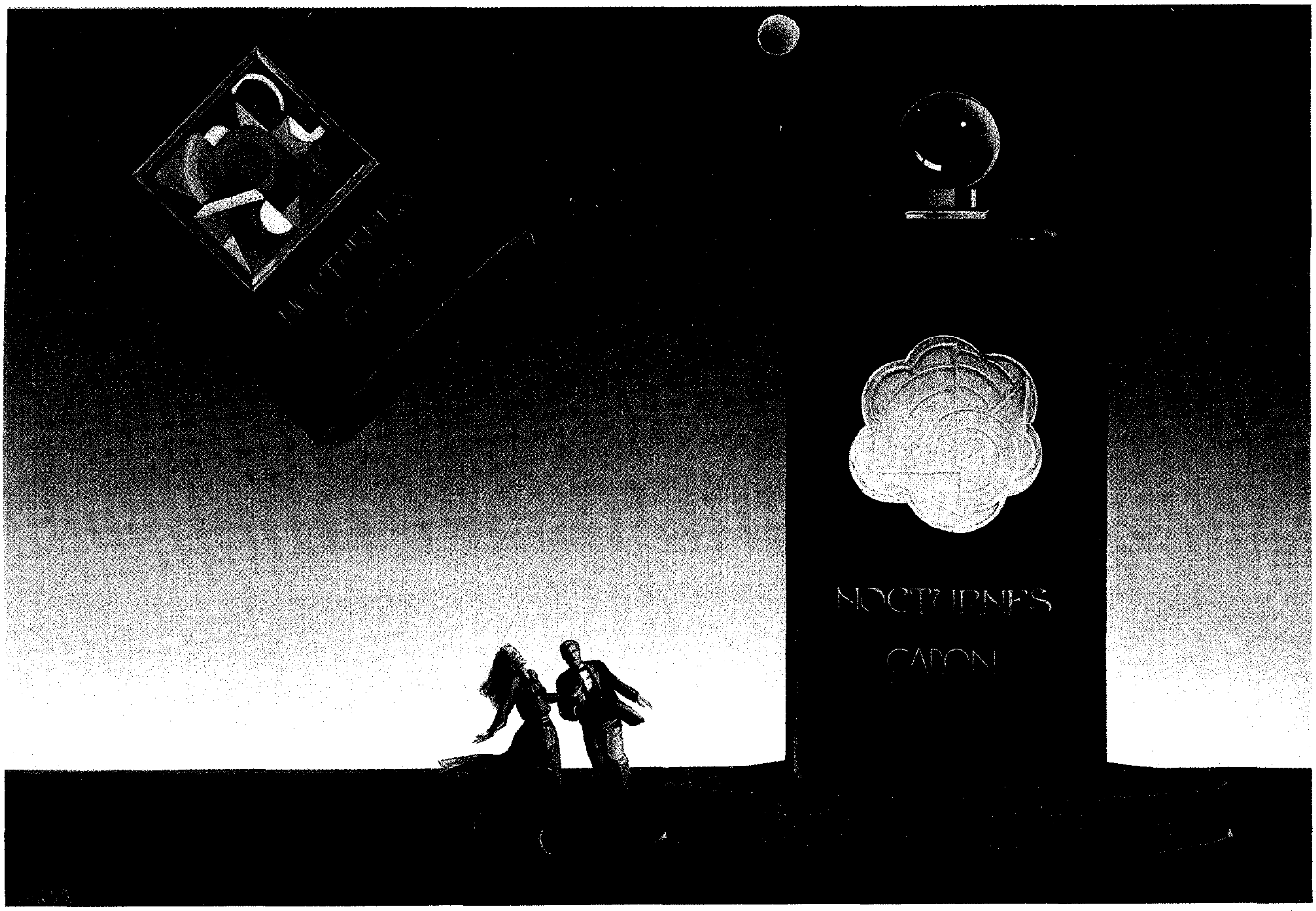
LIKE ALL REVOLUTIONS, THIS one leaves a long casualty list. But the list of its accomplishments is lengthy as well. If the benefits are less heralded, it's only because they are less obvious, so quickly were they absorbed into the cultural mainstream. It was in 1968 that Linda LeClair was expelled from Barnard for living off campus with her boyfriend, Peter Behr. Now living together is regarded as a conventional rite of passage, the way ID bracelets used to be. "My mother used to tell me not to sleep with anyone until I was married," says a woman in her late twenties. "Then it was 'only if you love them.' Now she says it's okay to sleep with men 'as long as you're not promiscuous.' "

Almost overnight, the revolution freed a nation of its inhibitions and gave people permission to examine the depth and breadth of their own sexuality. Premature ejaculators and nonorgasmic women poured by the thousands into sex clinics and therapy workshops, where the definition of normality was changed dozens of times, until it faded altogether. The borders that defined sex roles blurred. Women who were schooled on the heroines of Jane Austen were given the bawdy heroines of Erica Jong to reckon with. And with Woody Allen wresting sympathy for the wimp, men were freed from the burden of machismo.

Having been buffeted about from the extremes of Victorian England to Boccaccio's Italy, sex has been restored to a more modest, less precarious place. Along with sexual liberation has come a profound degree of social liberation. The revolution cracked patterns of social behavior that had grown up around sex, and rendered obsolete such terms as "spinster."

Marriage and procreation have become more elective than at perhaps any other time in history, and this has allowed people to relearn the importance of both. No longer an alternative to a career, the institution of marriage has changed to accommodate less rigidly circumscribed sex roles.

"It would be a shame if people go back to the way things used to be," says one 32-year-old woman, but the indicators point toward retrenchment, not retreat. "We're not going back to a conformist society of prescribed rules," says Ann Clurman, of Yankelovich. Rather, people are moving on to a new phase in which freedom to do anything—and that means nothing too—is the hallmark. "I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don't think anyone would look askance at anyone who said they chose to be a virgin today any more than they would at someone who said they were a homosexual," says Dr. Warren E. C. Wacker, director of the Harvard University Health Services. There is now such pressure against pressure that the Harvard guide to sexuality on campus reads more like a legal brief than a sex-education book, with its obligatory disclaimer: "We want to stress this . . . book . . . is not intended to make any moral judgement regarding sexual behavior."

THERE ARE TIMES WHEN AMY Knapp, 31, feels that given the right mood she could abandon all she has and live the way she used to. "It makes me feel good, like there's something of the old me still there." The "old" her was the junior in high school who after seeing the same boy for three years—attending peace marches with him, going to folk-music concerts—decided, following careful thought, to sleep with him. It was 1967, and not too many people in her advanced-placement literature class were making similar decisions.

"In that year, we made a real shift between fifties and sixties mentalities. One year you were a tramp and the next year you were in the avant-garde." One year she was reading Theodore Dreiser's *An American Tragedy,* in which the hero drowns his girl friend, terrified after impregnating her, and the next year Amy and her boyfriend, feeling part of the vanguard of a social upheaval, were brazenly having sex. "There was an excitement of being part of something new, of feeling as if you were at the edge of something big."

There were years in which Amy slept with no one. And there was a year in which everything the sexual revolution made possible seemed well worth the fight. It was 1976 and she was 24. She was living in a loft in SoHo, in a building with two artists. They were friends and they were lovers. It was a carefree time for all of them, since no one was interested in changing his or her status quo. They didn't talk or think about the future, unless it meant planning to meet at Magoo's for a drink.

Amy has long since left the loft and moved to a stolid brownstone in Chelsea. "I'm much more fuddy-duddy," she says, referring to the fact that she lives with someone and has a prestigious job. Everything in her life now is settled: To act impulsively, to seize the moment on a whim, is not something she could do without consequences. There might be an assignment missed, a person hurt.

Now when she swings by her old loft, in SoHo, she thinks it might be nice to live again the way she did in 1976. But only in passing. ■

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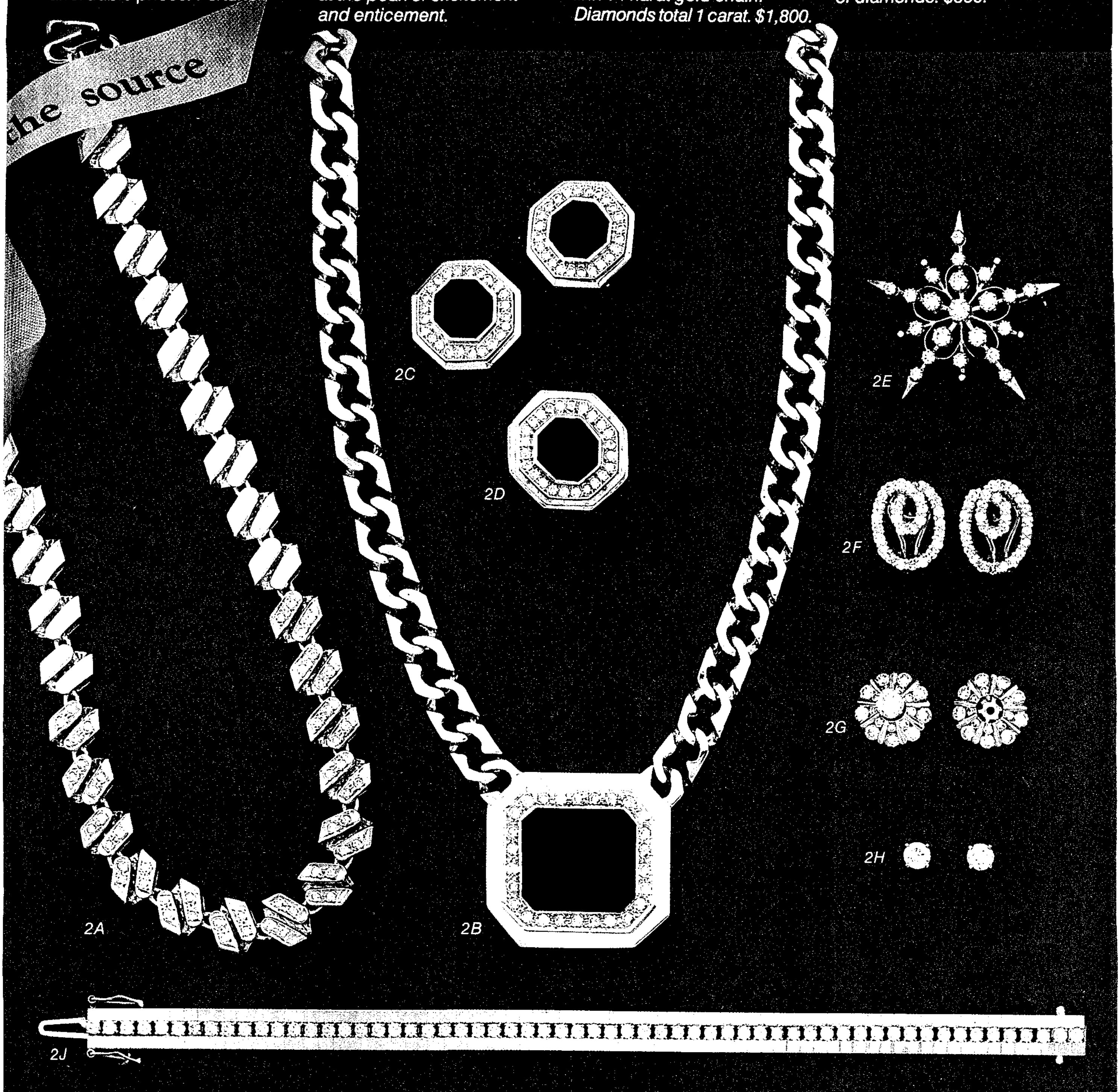

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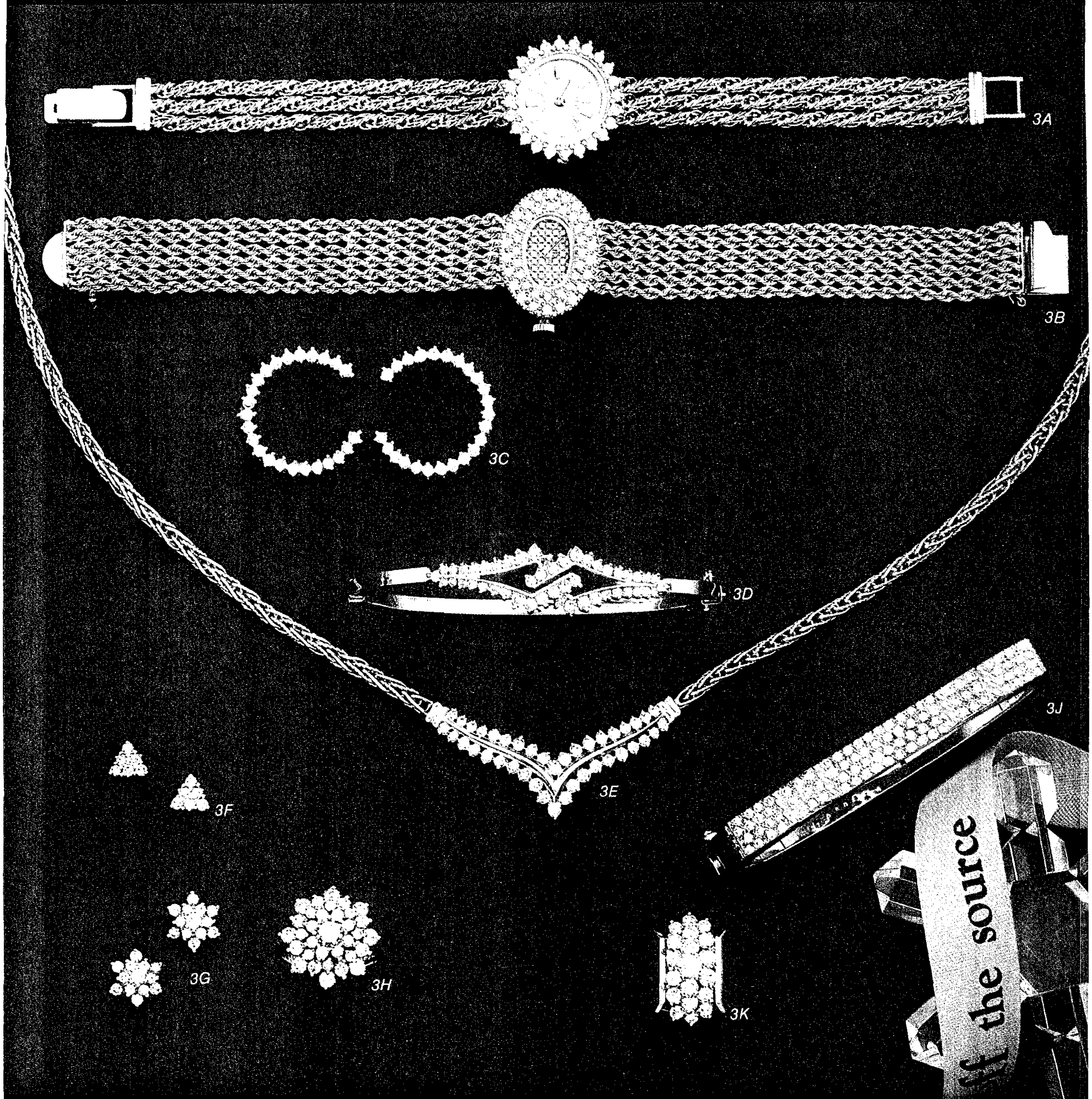

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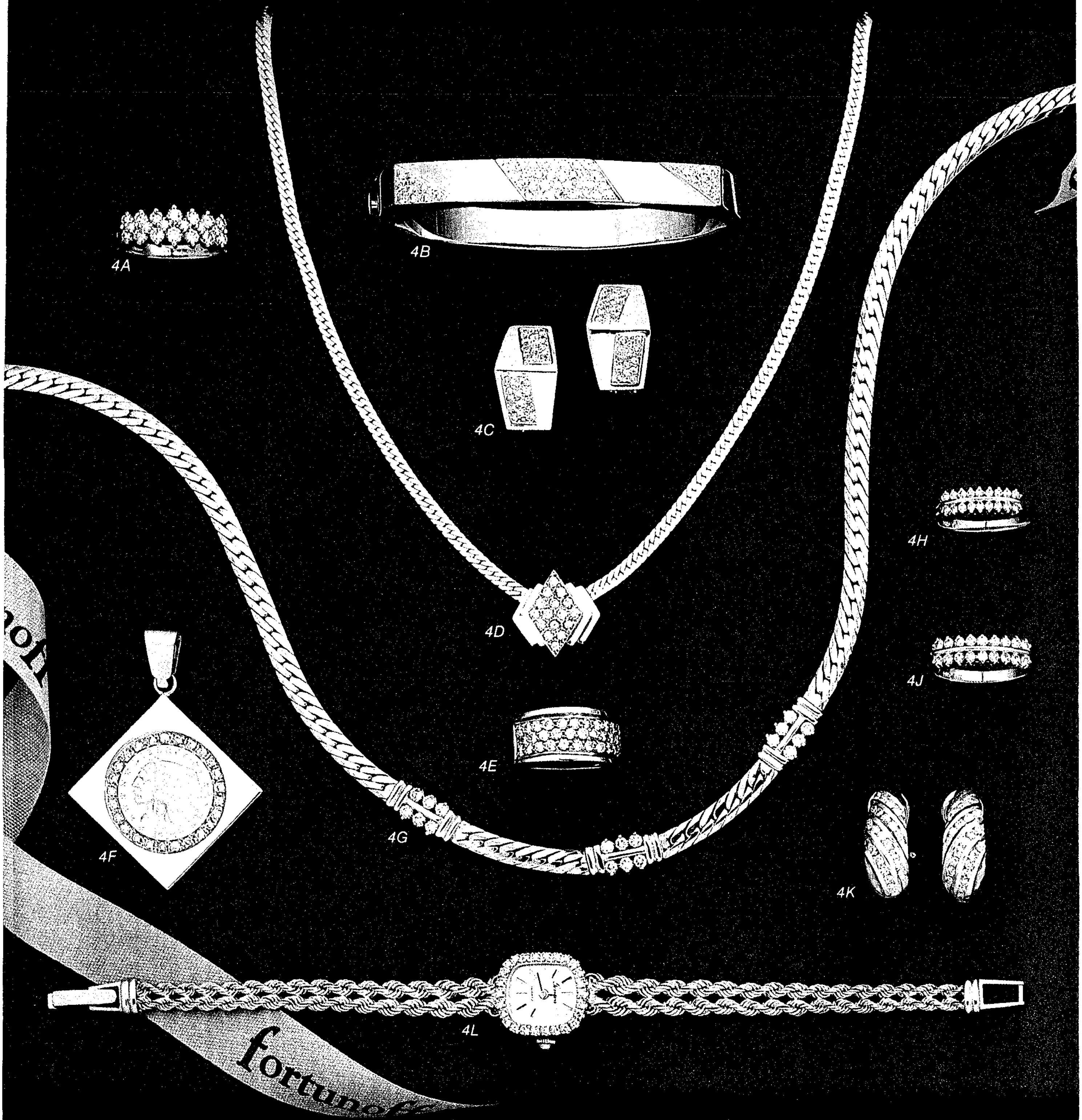

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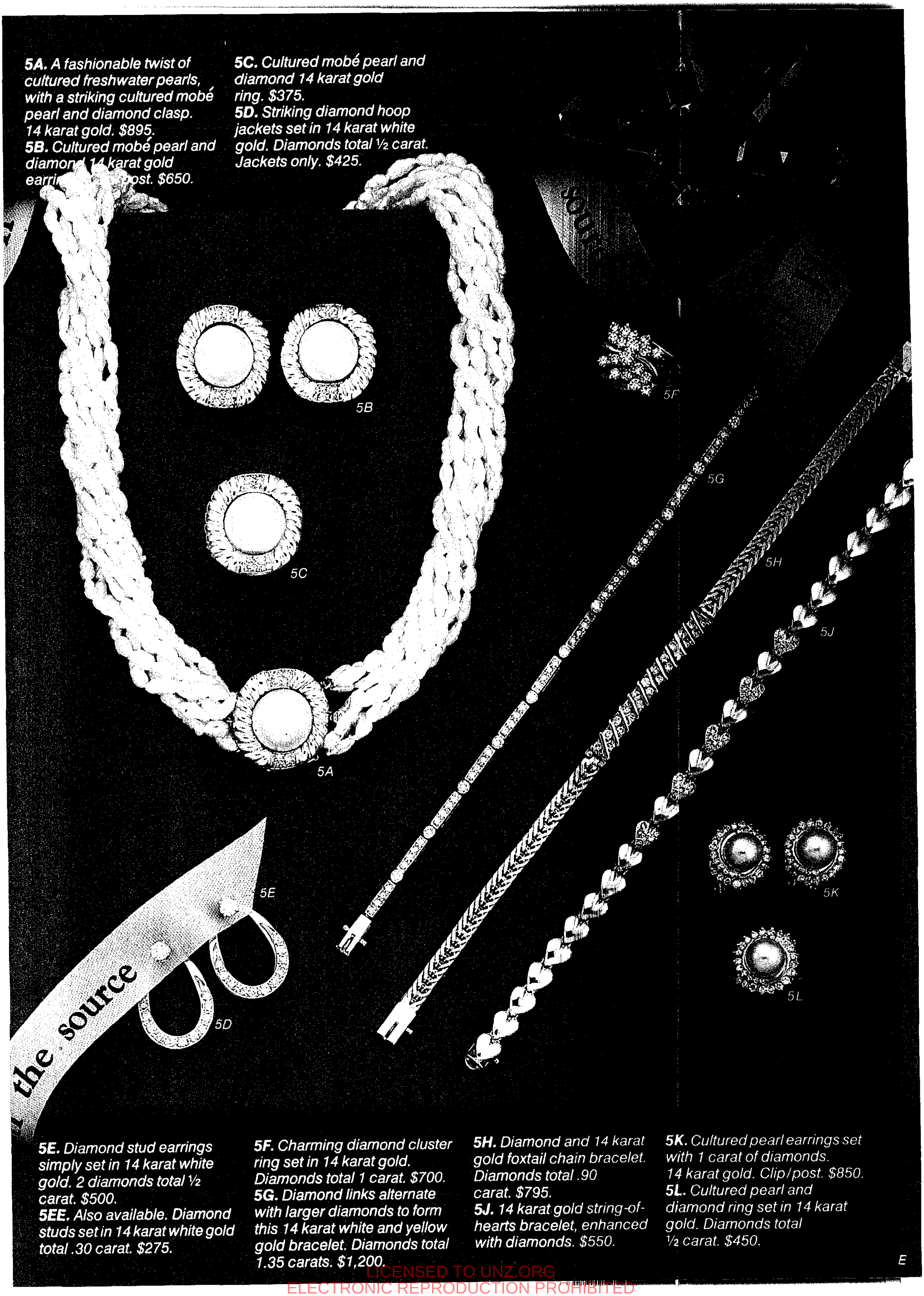

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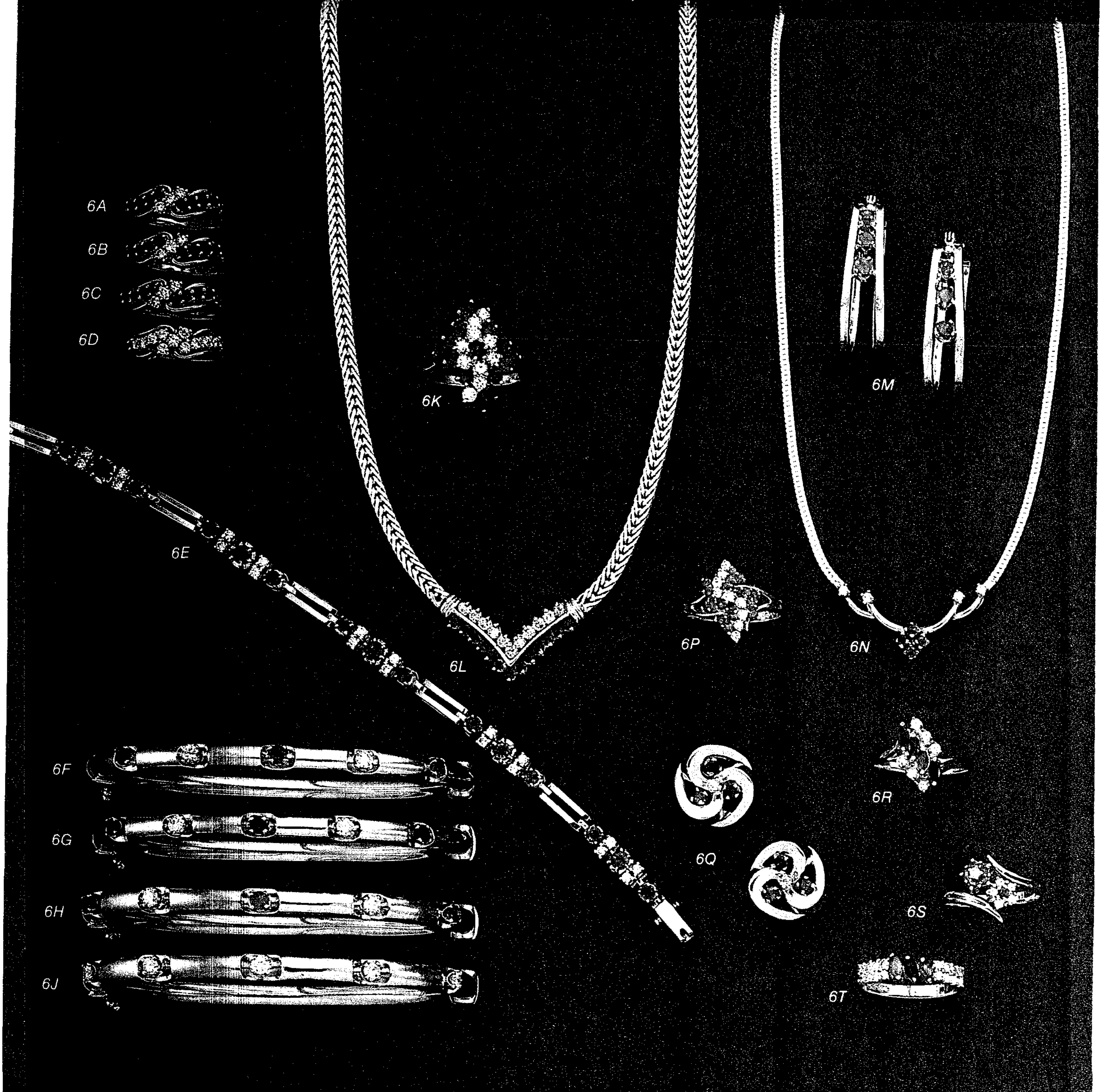
6EE. *In ruby and diam. $1,600.*
6EEE. *In sapphire and diamond. $1,350.*
6F. *Ruby and diamond 14 karat gold bangle. $435.*
6G. *Sapphire and diamond 14 karat gold bangle. $435.*

6H. *Emerald and diamond 14 karat gold bangle. $435.*
6J. *5 diamonds total ½ carat on this all diamond bangle. 14 karat gold. $550.*
6K. *Emerald and diamond cluster ring set in 14 karat gold. Diamonds total over ½ carat. $1,150.*

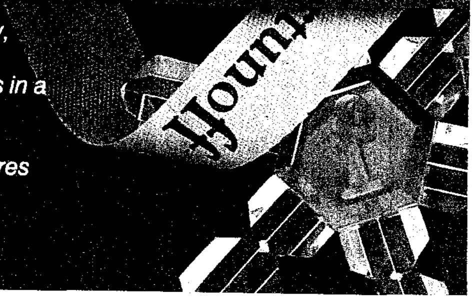
6L. *Diamonds and emeralds form a double chevron on a 14 karat gold foxtail chain. Diamonds total over a ½ carat. $800.*
6M. *Double hoop emerald and 14 karat gold earrings. Swivel bar closure. $200.*



Also available:
6MM. *With rubies. $175.*
6MMM. *With sapphires. $175.*
6N. *14 karat gold emerald and diamond necklace. $175.*
6NN. *With rubies and diamonds or sapphires and diamonds. $175.*
6NNN. *All diamond. $225.*

6P. *Emerald and diamond cluster ring in 14 karat gold. $300.*
6Q. *14 karat gold emerald and diamond earrings. $250.*
6R. *14 karat gold emerald and diamond ring. $385.*
6S. *14 karat gold emerald and diamond ring. $225.*

6T. *Marquise-shape ruby, sapphire, and emerald surrounded by diamonds in a 14 karat gold ring. $325.*
6TT. *With rubies and diamonds or with sapphires and diamonds. $325.*
6TTT. *With emeralds and diamonds. $360.*

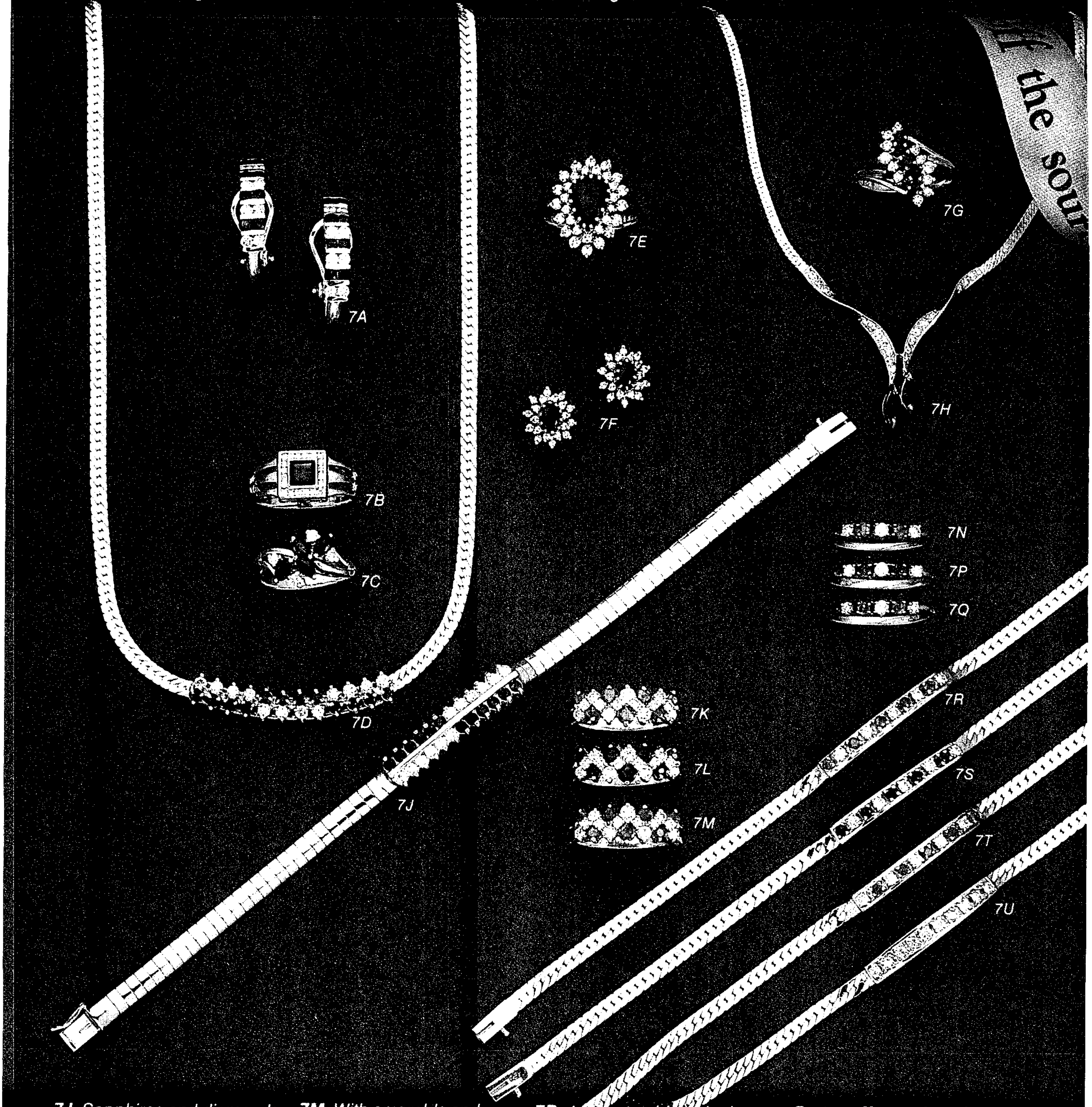


7A. Sapphire and diamond earrings in 14 karat gold. Total diamond weight .65 carat. Clip/post. $700.
7AA. Also available with all diamonds totaling 1.25 carats. $900.
7B. Sapphire ring with diamonds. 14 Kt. gold. $400.

7C. Marquise-shaped sapphire and diamond 14 karat gold ring. $225.
7D. Sapphires and diamonds grace this 14 karat gold necklace. Diamonds total .70 carat. $750.

Also available:
7DD. With rubies and diamonds or with emeralds and diamonds. $750.
7E. Impressive pear-shaped sapphire surrounded by diamonds totaling .75 carat. 14 karat white gold setting. $725.

7F. Sapphire and diamond cluster earrings in 14 karat white gold. $450.
7G. Sapphire and diamond ring. 14 karat gold. $325.
7H. Graceful 14 karat gold necklace with marquise-shaped sapphires. $350.



7J. Sapphires and diamonds on a shiny 14 karat gold bracelet. $650.
7K. ½ carat of diamonds combine with rubies on a 14 karat gold ring. $475.
With sapphires and diamonds. $450.

7M. With emeralds and diamonds. $495.
7N. 14 karat gold stackable rings. With rubies and diamonds. $100.
7P. With sapphires and diamonds. $100.
7Q. With emeralds and diamonds. $100.

7R. 14 karat gold herringbone bracelet with rubies and diamonds. $300.
7S. With sapphires and diamonds. $300.
7T. With emeralds and diamonds. $300.
7U. With all diamonds. $395.

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Paramus, N.J., Paramus Park Mall
Wayne, N.J., West Belt Mall

All gold is 14 karat yellow gold unless otherwise stated.

8A. *Ruby earrings with diamonds set in 14 karat gold. Diamonds total .80 carat. Clip/post. $775.*

8AA. *In all diamond, totaling 1.50 carats. $1,075.*

8B. *Ruby and diamond 14 karat gold bangle bracelet. $475.*

8C. *Ruby and diamond ring set in 14 karat gold. $400.*

8CC. *Available with all diamonds. .75 carats. $525.*

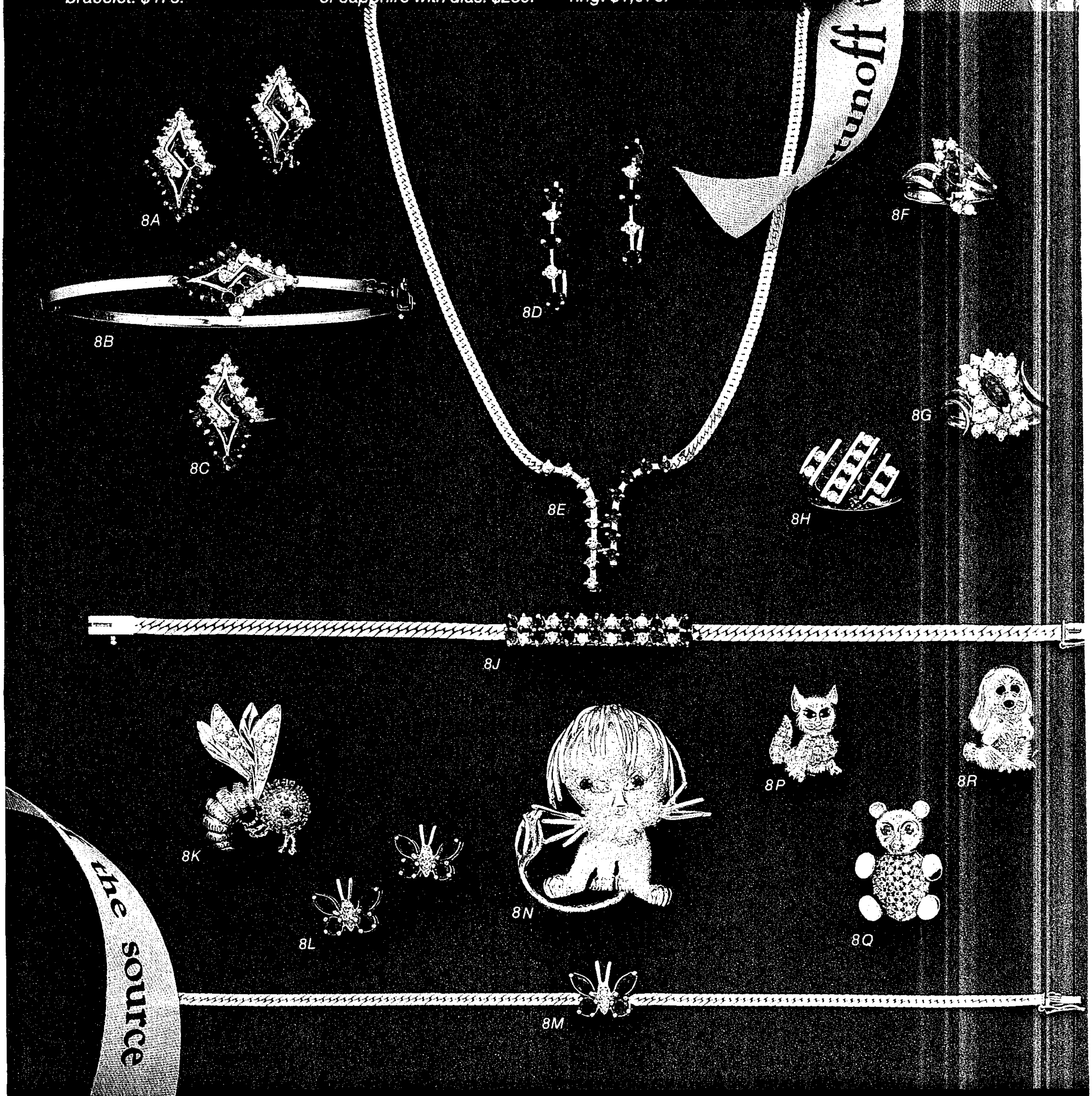
8D. *Ruby and diamond hoop earrings. 14 karat gold. $250. Also available:*

8DD. *Emerald with diamonds or sapphire with dias. $250.*

8E. *14 karat gold necklace features a cascade of rubies and diamonds. $425.*

8F. *Ruby and diamond ring in 14 karat gold. $300.*

8G. *Marquise-shaped ruby surrounded by .75 carat of diamonds in an 18 karat gold ring. $1,075.*



8H. *Striking ruby and diamond ring. 14 karat gold. $450.*

8J. *14 karat gold herringbone bracelet centered with rubies and diamonds. $500. Also available:*

8JJ. *With sapphires and diamonds or with emeralds and diamonds. $500.*

8K. *Bee pin with ruby eye and diamond wings. 14 karat gold. $400.*

8L. *Ruby butterfly earrings accented with diamonds. 14 karat gold. $225.*

8LL. *Also available with sapphires and diamonds. $225.*

8M. *14 karat gold bracelet with rubies and diamonds. $225.*

8MM. *Available in sapphires and diamonds. $225.*

8N. *Lovable lion. 14 karat gold pin with rubies and diamonds. $375.*

8P. *The Little Kitten. 14 karat gold pin with emerald eyes, diamond body and tail. $200.*

8Q. *Teddy pin with rubies and diamonds in 14 karat gold. $425.*

8R. *Perfect 14 karat gold puppy pin with sapphires and diamonds. $200.*

Great Fall Colors.

9A. Citrines, amethysts, and garnets on a 32" 14 karat gold chain. $300.

9B. Amethyst, garnet, and citrine drop earrings. 14 karat gold. $125.

9C. Lovely amethyst and 14 karat gold earrings. $40.

9CC. Available in garnet. $40.

9D. 18" 14 karat gold link chain with garnet, peridot, aquamarine, citrine and amethyst. $220.

9E. Aquamarine, garnet, amethyst, smoky quartz and peridot bracelet. 14 karat gold. $80.

9F. Aquamarine and diamonds on a 14 karat gold 15" necklace. $200.

9FF. With amethyst or with garnets. $190.

9FFF. 7" aquamarine bracelet. $175.

9FFFF. With amethyst or with garnets. $165.

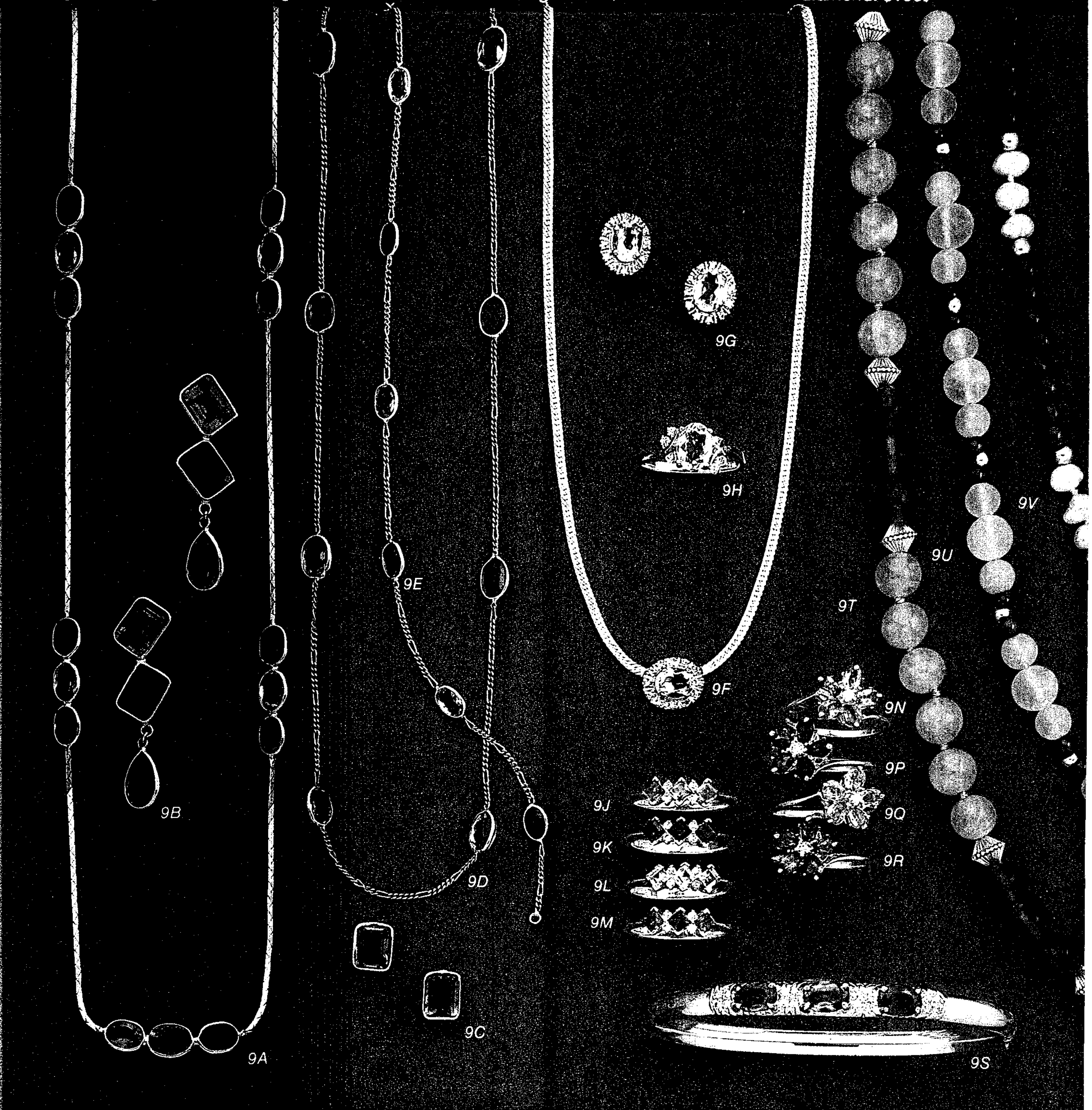
9G. Aquamarine and diamond earrings. 14 karat gold. $220.

9GG. With garnet. $175.

9GGG. With amethyst. $200.

9H. Aquamarine and diamond ring in 14 karat gold. $235.

9HH. With amethyst and diamond or with garnet and diamond. $195.



14 karat gold rings with square cut stones and diamonds.

9J. With citrine $175.

9K. With garnet $175.

9L. With aquamarine $200.

9M. With amethyst $175.

Flower rings, each with a diamond in 14 karat gold.

9N. With citrine $150.

9P. With garnet $150.

9Q. With aquamarine $150.

9R. With amethyst $150.

9S. 14 karat gold bangle bracelet with amethysts and diamonds. $395.

9T. 30" amethyst necklace with 14 karat gold beads. $220.

9U. Rose quartz, garnet, and 14 karat gold bead necklace, 60 inches long. $160.

Also available:

9UU. 32 inches $80.

9UUU. 7" bracelet. $30.

9V. Garnet, cultured freshwater pearl and 14 karat gold necklace. 16 inches. $65.

Also available:

9VV. 32" necklace. $125.

9VVV. 45" necklace. $175.

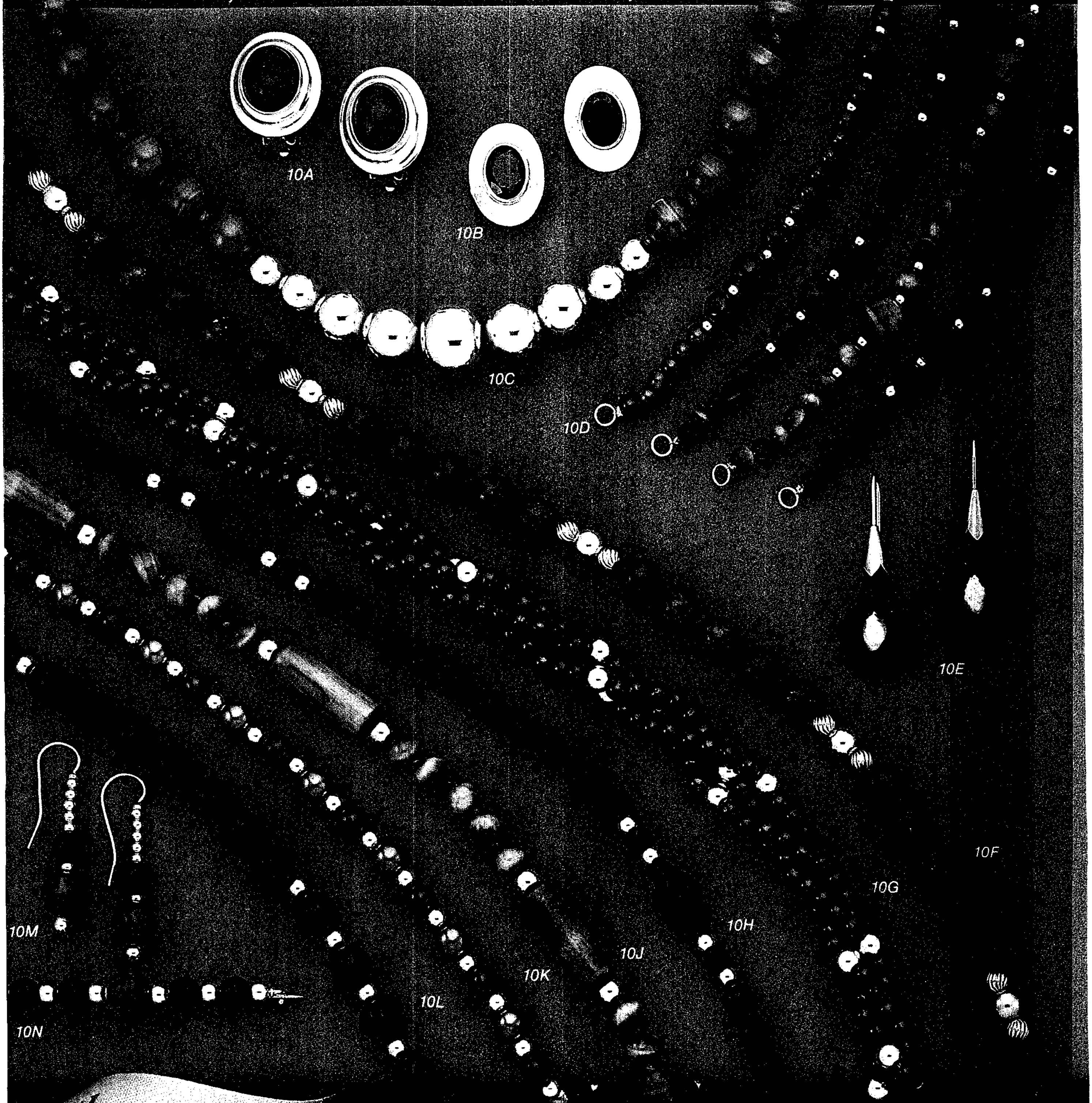
9VVVV. 7" bracelet. $35.

10A. Lapis and 14 karat gold clip post earrings. $180.
10AA. Available in onyx. $165.
10B. Garnet and 14 karat gold earrings. $55.
10BB. In aquamarine. $125.
10C. 14 karat gold bead and malachite 16" choker. $200.
10CC. Available in onyx. $175.

10D. 14 karat gold and bead bracelets. Choose from garnet, sodalite, tiger eye or black onyx. $25.
Also available:
10DD. 16" necklace in garnet, sodalite, tiger eye or black onyx. $40.

10DDD. 32" necklace in garnet, sodalite, tiger eye or black onyx. $80.
10E. Flower shaped black onyx earrings with cultured freshwater pearls on 14 karat gold wire. $85.
10EE. Available in amethyst. $100.

10F. Lapis necklace with 14 karat gold beads. 30". $275.
10FF. With black onyx or tiger eye. $170.
10FFF. With coral. $250.
10G. Garnets and 14 karat gold beads twist to a 30" necklace. $250.
10GG. As a 16" choker $150.



[illegible] 14 kt. [illegible] 30.
10HH. [illegible] black onyx and 14 karat gold beads. $130.
10HHH. Cornelian, black onyx and 14 karat gold beads. $130.

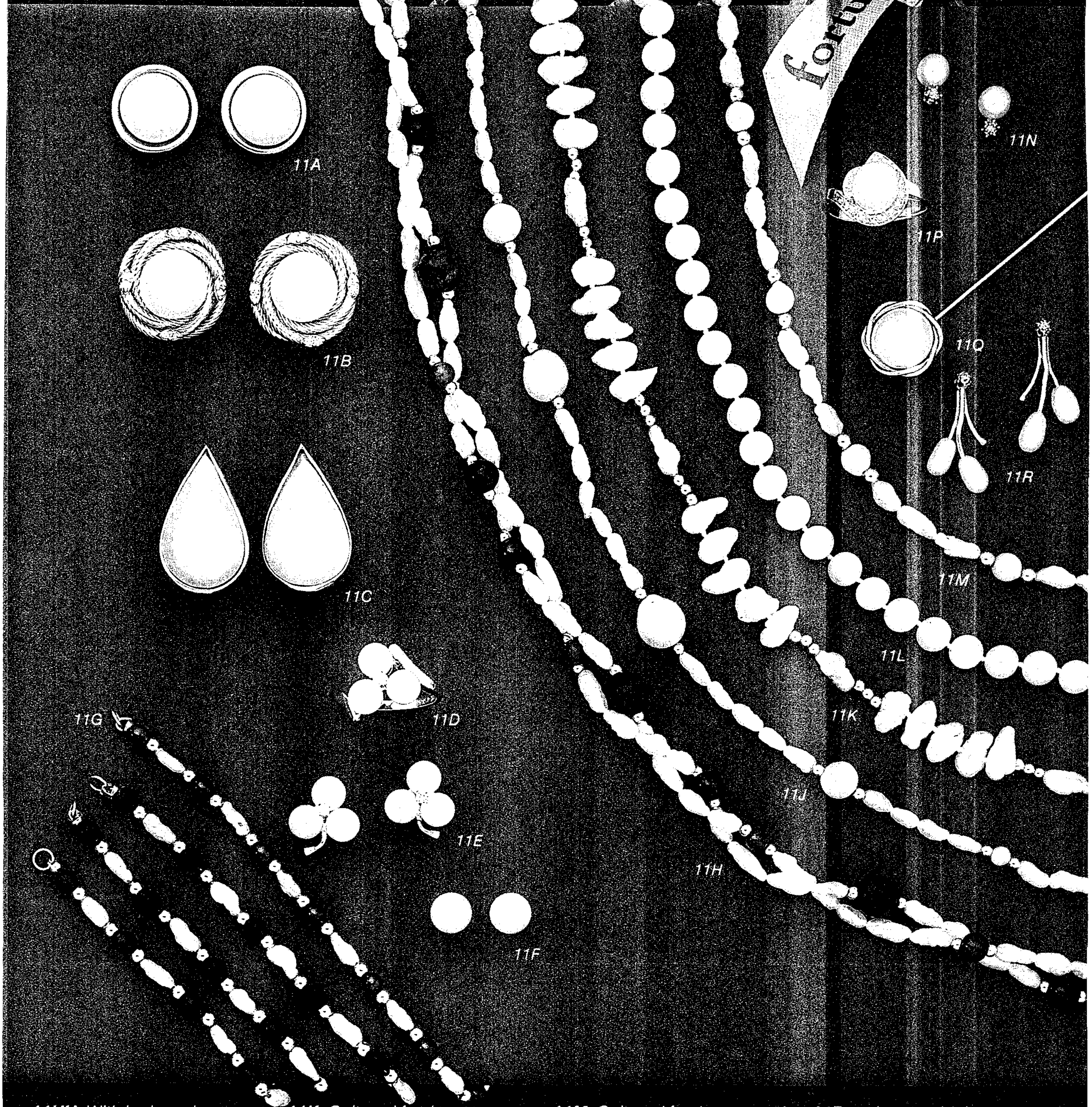
10J. Versatile 32" tiger eye and 14 karat gold bead necklace. $125.
10JJ. Black onyx, 32". $125.
10K. 16" necklace features hematite, garnets and 14 karat gold beads. $90.
10KK. 7" bracelet. $50.

10L. Black onyx, carnelian, and 14 karat gold bead necklace. 34". $110.
10LL. In black onyx and tiger eye, $110.
10M. Drop earrings combine 14 karat gold, black onyx and carnelian beads. $50.

10MM. Pearl, black onyx and 14 karat gold beads. $50.
10MMM. Black onyx, tiger eye and 14 karat gold beads. $50.
10N. Classic bar pin in black onyx, carnelian and 14 karat gold beads. $50.
10NN. Also available in black onyx and tiger eye. $50.

J

11A. *Simple cultured Mobé pearl earrings in 14 karat gold. $100.*
11B. *Cultured Mobé pearls with diamonds set in 14 karat gold. Clip/post. $375.*
11C. *Pear shaped Mobé pearl earrings set in 14 karat gold. Clip/post. $225.*
11D. *Cultured pearl ring with diamond accent. Set in 14 karat gold. $150.*
11E. *Cultured pearl and 14 karat gold earring. $150.*
11F. *Cultured pearl studs in 14 karat gold. 7½mm. $40.*
11G. *Charming bracelets or necklaces of cultured freshwater pearls and 14 karat gold beads. Your choice of garnet, sodalite, black onyx or amethyst. Bracelet $33; necklace $65.*
11H. *34" cultured freshwater pearl necklace mixes sodalite, jade, garnet and 14 karat gold beads. $[illegible]*



11HH. *With lapis and cultured freshwater pearls. $290.*
11J. *Cultured freshwater and baroque pearls with 14 karat gold beads. This 68" necklace can be twisted to form a 34" necklace. $415.*
11K. *Cultured freshwater pearl and 14 karat gold bead necklace, 16" length. $100.*
11KK. *34" length, $190.*
11KKK. *7" bracelet, $50.*
11L. *Cultured pearls, 6-6½mm. 14 Kt. gold clasp. 15". $300.*
11LL. *22". $450.*
11LLL. *30". $600.*
11M. *Cultured freshwater and baroque pearls mixed with 14 karat gold beads. 16" length. $75.*
11MM. *30" length. $150.*
11MMM. *7" bracelet. $40.*
11N. *Cultured pearl and 14 karat gold studs with diamonds. $28.*
11P. *14 karat gold ring with cultured pearl and diamonds. $275.*
11Q. *Cultured Mobé pearl and 14 karat gold stickpin. $40.*
11R. *Lovely cultured freshwater pearl and 14 karat gold earrings with diamonds. $55.*

A great look. Three colors of gold to wear together or separately.

12A. *14 karat yellow gold bangle bracelet. $140.*

12B. *14 karat white gold bangle bracelet. $140.*

12C. *14 karat pink gold bangle bracelet. $140.*

12D. *14 karat gold puffed heart charm with diamond. Chain not included. $75.*

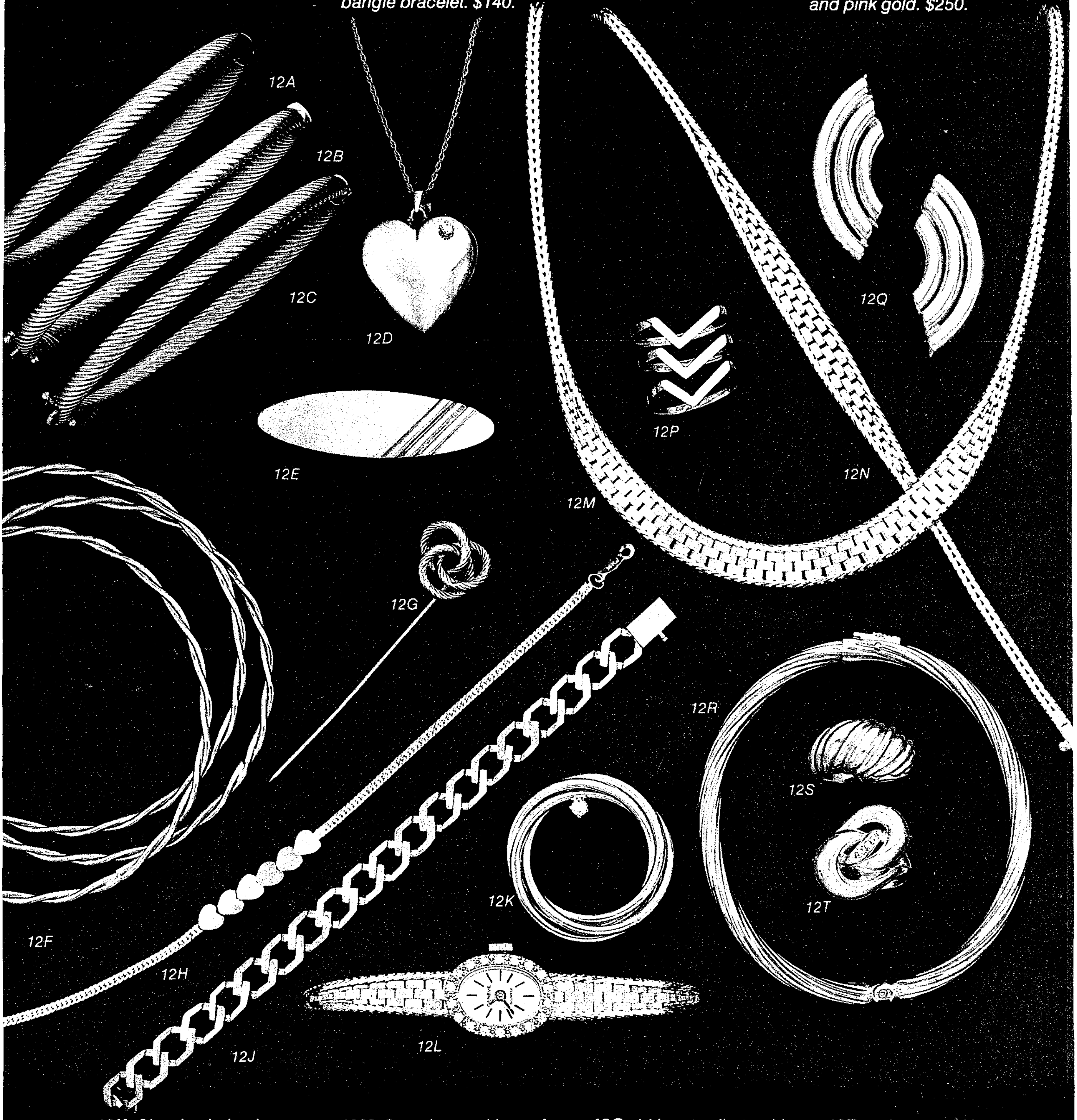
12E. *Oval-shaped 14 karat tri-color gold bar pin. $75.*

12F. *Set of 3 slip-on twist bangles. 14 karat yellow, pink, and white gold. $185.*

12G. *14 karat gold tri-color stick pin. $35.*

12H. *14 karat yellow, white and pink gold hearts form the center of this herringbone bracelet. $85.*

12J. *Open link bracelet features 14 karat yellow, white, and pink gold. $250.*



12K. *Classic circle pin, 14 karat gold with diamond. $140.*

12L. *Oval face quartz watch with diamonds. 14 karat yellow, white and pink gold woven bracelet. $795.*

12M. *Stunning necklace of 14 karat yellow, white and pink gold. $320.*

12N. *7" bracelet. $160.*

12P. *14 karat yellow, white, and pink gold rings. Set of 3. $105.*

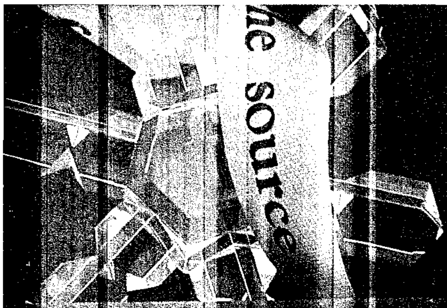
12Q. *14 karat yellow, white and pink gold make bold earrings. $75.*

12R. *14 karat gold twist bangle. $225.*

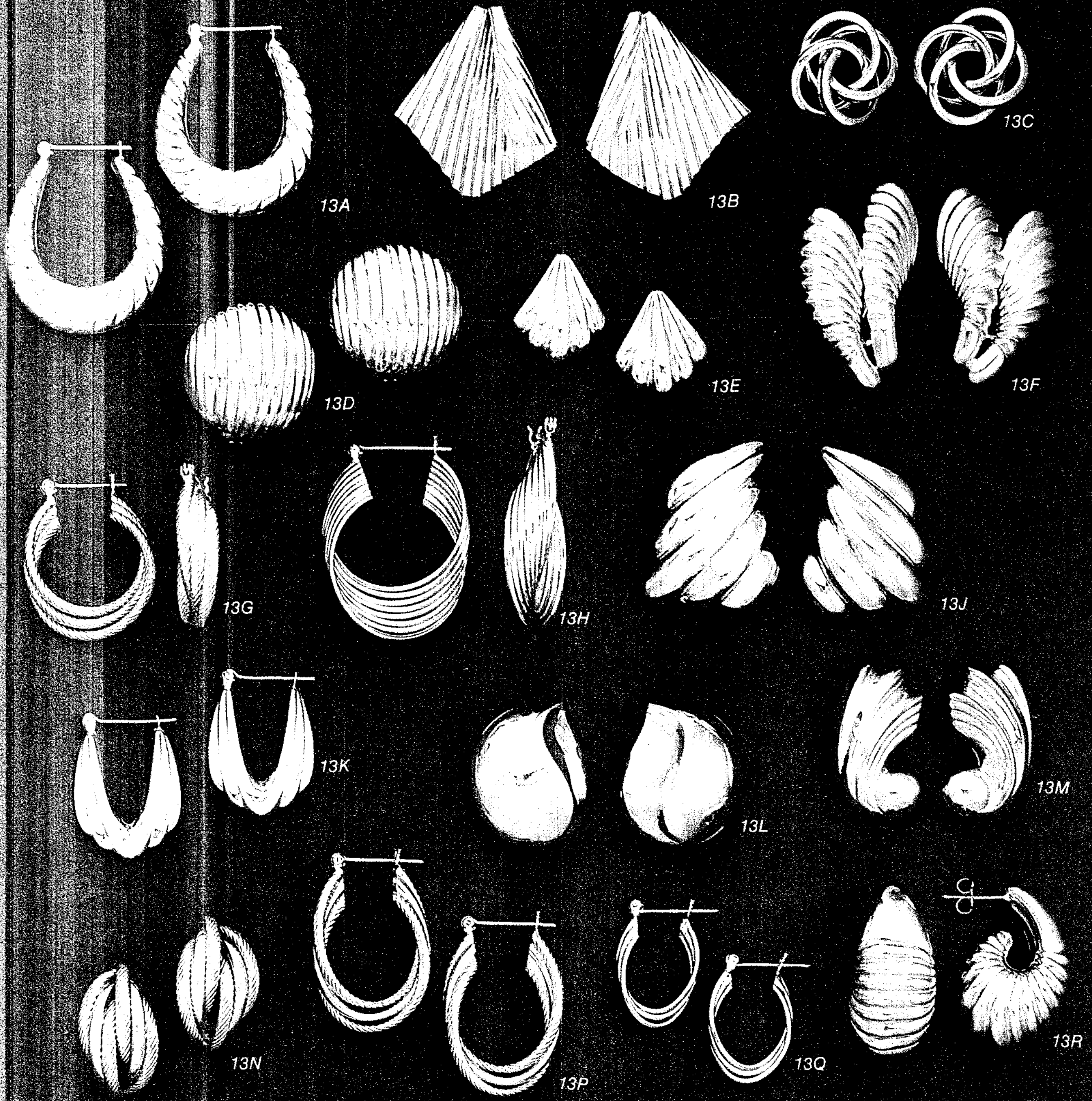
12S. *Bold 14 karat gold ring. $100.*

12T. *14 karat gold knot ring with diamond accent. $200.*

We will not ship packages outside the U.S.. Please add 3.00 shipping and handling charge to all items delivered.



13A. 14 karat gold shrimp style earrings. $75.
13B. Contemporary 14 karat gold ruffled earrings. $100.
13C. 14 karat gold love knot earrings. $55.
13D. Fluted 14 karat gold button earrings. Clip/post. $150.
13E. 14 karat gold fluted shells. $35.
13F. Wings on the double. 14 karat gold. Clip or post backs. $230.
13G. 14 karat yellow, white and pink gold earrings. $80.
13H. Multi-strand swirl hoops, all 14 karat gold. $100.
13J. 14 karat gold earrings. $110.
13K. Striking 14 karat gold hoops. $40.
13L. 14 karat gold teardrop button earrings. $70.
13M. Swirled 14 karat gold earrings hug the ear. $60.



13N. Sleek shiny and textured 14 karat gold earrings. $65.
13P. Oval hoops combine shiny and textured 14 karat gold. $90.
13Q. Triple strand 14 karat gold hoops. $30.
13R. Polished 14 karat gold fluted earrings. $175.

All earrings for pierced ears unless otherwise noted.

All gold is 14 karat yellow gold unless otherwise stated.

Fortunoff Refund Policy
We will promptly refund or exchange any purchase other than personalized merchandise within two weeks of delivery. Please bring your receipt or mail it back to us with your insured package.

Fortunoff store locations:
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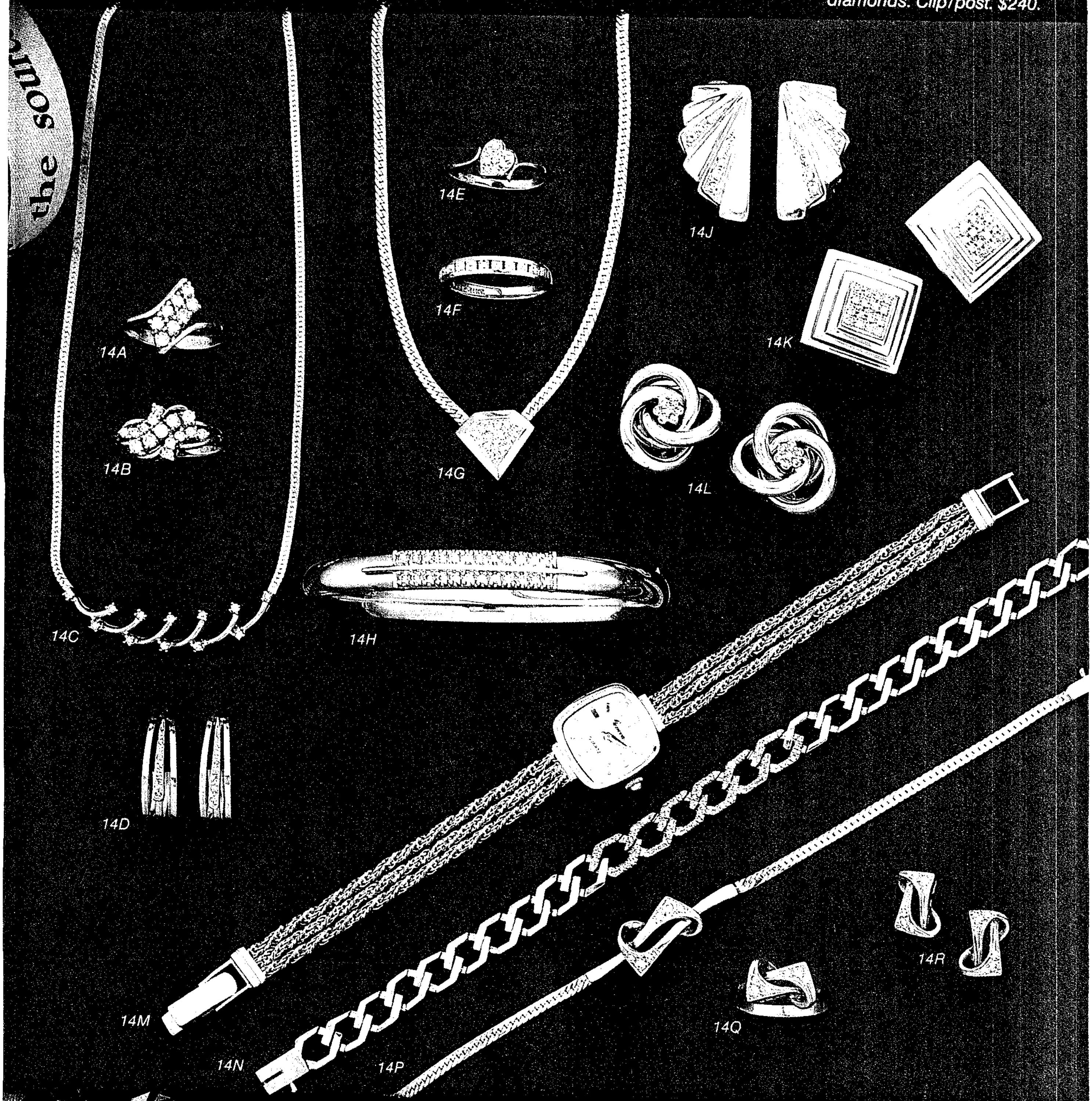
Paramus, N.J., Paramus Park Mall
Wayne, N.J., West Belt Mall

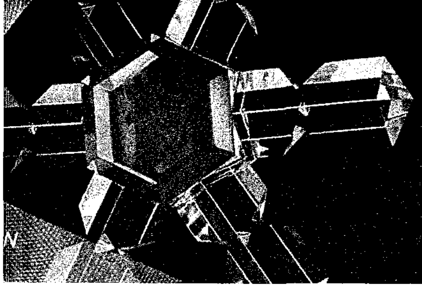
Prices in this catalog will be honored through December 31st, 1982.

14A. 14 karat gold ring with diamonds totaling ½ carat. $375.
14B. 14 karat gold ring shines with ½ carat of diamonds. $395.
14C. Delicate diamond center set on a 14 karat gold chain. $250.

14D. 14 karat gold hoop earrings with diamonds. $100.
14E. Pavé diamond sweetheart ring set in 14 karat gold. $100.
14F. 14 karat gold wedding band accented with square cut diamonds. $375.

14G. Pavé diamond triangle on a 14 karat gold herringbone chain. $275.
14H. Double row of 24 diamonds on a 14 karat gold bangle. $495.
14J. Fan-shaped 14 karat gold earrings accented with diamonds. Clip/post. $240.





14K. 14 karat gold button earrings with diamonds. Clip/post. $425.
14L. Great favorites. 14 karat gold love knot earrings with diamonds. Clip/post. $250.
14M. 14 karat gold watch. Swiss movement. $525.

14N. 14 karat gold open link bracelet accented with diamonds. $450.
14P. Diamonds on a yellow and white gold knot add a different twist to this 14 karat gold bracelet. $200.
14PP. Also available as a 15" necklace. $260.

14Q. 14 karat gold and diamond knot ring. $150.
14R. 14 karat gold and diamond knot earrings. $200.

15A. Delicate diamond cross on a 15" chain. 14 karat gold. $100.
15B. Star of David pendant accented with diamonds on a 15" chain. 14 karat gold. $150.
15C. Diamond heart pendant on 15" chain. 14 karat gold. $185.

15D. *14 karat gold charm holder with diamonds. $125.*
15E. *"Mom" in 14 karat gold and diamonds. $60.*
15F. *For #1, a 14 karat gold charm with diamond. $30.*
15G. *Pavé diamond heart within a 14 karat gold heart. $110.*

15H. *14 karat gold muscial note charm with diamonds. $45.*
15J. *Large 14 karat gold bow pin with diamonds. $250.*
15K. *Swirl earrings with diamonds. 14 karat gold. $150.*

15L. *Dazzling ½ carat diamond hoops set in 14 karat gold. $375.*
15M. *You'll love this diamond heart on a 14 karat gold herringbone chain. $500.*
15N. *14 karat gold dome ring set with diamonds. $275.*

15A
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15U

15P. Diamonds enhance this pretty 14 karat gold ring. $240.
15Q. A dozen diamonds grace this 14 karat gold herringbone necklace. $395.
15R. Diamonds accent this 14 karat gold I.D. bracelet. $135.

15S. Diamond bracelet set with over ½ carat of diamonds. 14 karat gold. $550.
15T. Pavé diamond heart on a 14 karat gold bracelet. $100.
15TT. 15" necklace. $125.
15U. Delicate Cupid's 14 karat gold arrow pin with diamonds. $90.

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NY call (212) 758-6660, x242 or (516) 832-9000, x3451.
Phone orders accepted Mon. thru Sat. 9 a.m. to 6 p.m., Sun. noon to 5.

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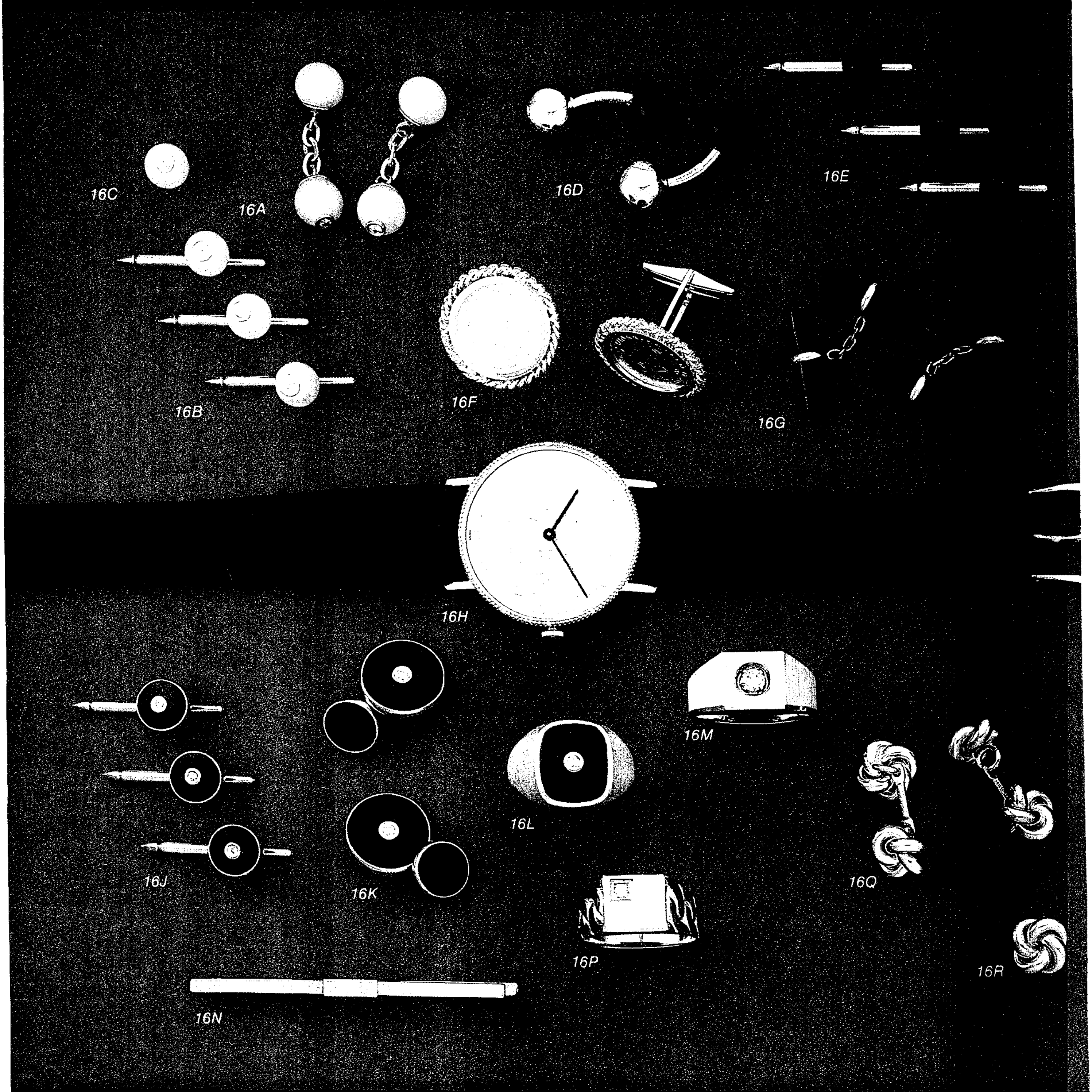
For a distinguished man. **16A.** Cultured pearls with diamond center and 14 karat gold chain form elegant cuff links. $360. **16B.** Cultured pearl, diamond and 14 karat gold studs. $250.

16C. Cultured pearl, diamond and 14 karat gold tie tac. $70. **16D.** Lapis lazuli and 14 karat gold cuff links. $135. **16DD.** Also available. Black onyx, $135.

16E. Lapis lazuli shirt studs set. 14 karat gold. $100. **16EE.** Available in black onyx, $100. **16F.** The Krugerand (1/10-ounce) framed in 14 karat gold as cuff links. $325.

16G. Handsome lapis lazuli cuff links. 14 karat gold. $150. **16GG.** Also available in black onyx. $130.



16H. Lucien Piccard 18 karat gold quartz watch with coin replica dial. $900. **16J.** 14 karat gold and black onyx shirt studs with diamonds. $195. **16JJ.** Available as tie tac. $45.

16K. Round-shaped black onyx and diamond cufflinks set in 14 karat gold. $265. **16L.** Bold black onyx ring with diamond center set in 14 karat gold. $165.

16M. Satin finish 14 karat gold ring with ¼ carat diamond center. $450. **16N.** Sleek modern 14 karat gold collar bar. $100. **16P.** 14 karat gold signet ring with diamond. $175.

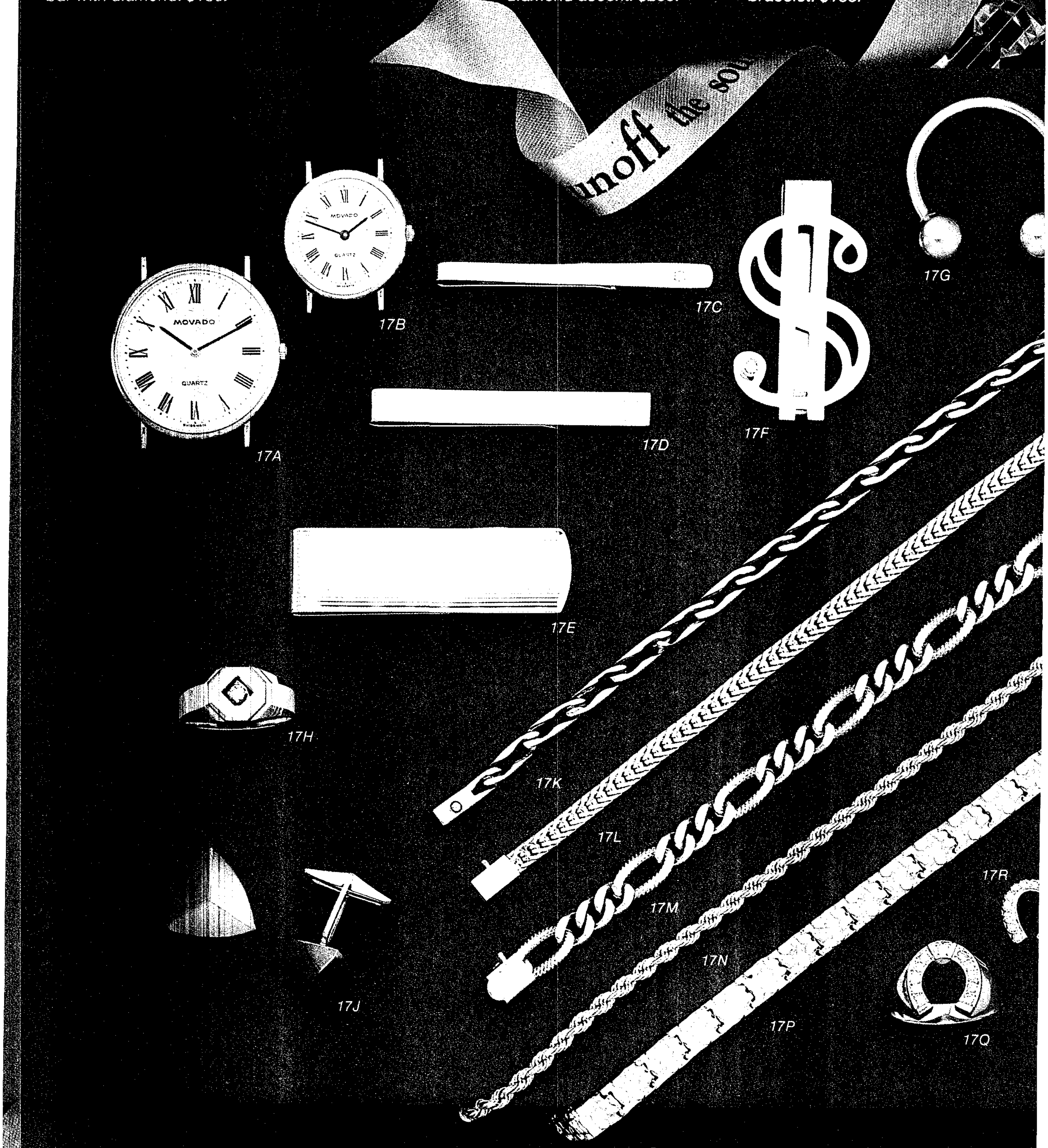
16Q. Classic double knot cuff links of 14 karat gold. $165. **16R.** 14 karat gold tie tac. $35.

17A. *Movado 14 karat gold ultra thin quartz watch. His $675.*
17B. *Hers. $495.*
17C. *Elegant 14 karat gold tie bar with diamond. $130.*

17D. *Shiny 14 karat gold tie bar. $120.*
17E. *Classic engravable 14 karat gold money clip. $270.*

17F. *Dollar sign money clip. 14 karat gold with diamond. $150.*
17G. *14 karat gold key ring. $165.*
17H. *14 karat gold ring with a diamond accent. $260.*

17J. *Triangular cuff links of 14 karat gold. $135.*
17K. *Sleek 14 karat gold bracelet. 8 inches. $200.*
17L. *14 karat gold 8" foxtail bracelet. $185.*



17M. *14 karat gold textured and shiny 8 inch link bracelet. $585.*
17N. *14 karat gold 8 inch rope bracelet. $165.*

17P. *Bold 14 karat gold nugget bracelet. $400.*
17Q. *Diamond horseshoe ring in 14 karat gold. $350.*
17R. *Diamond horseshoe tie tac. 14 karat gold. $250.*

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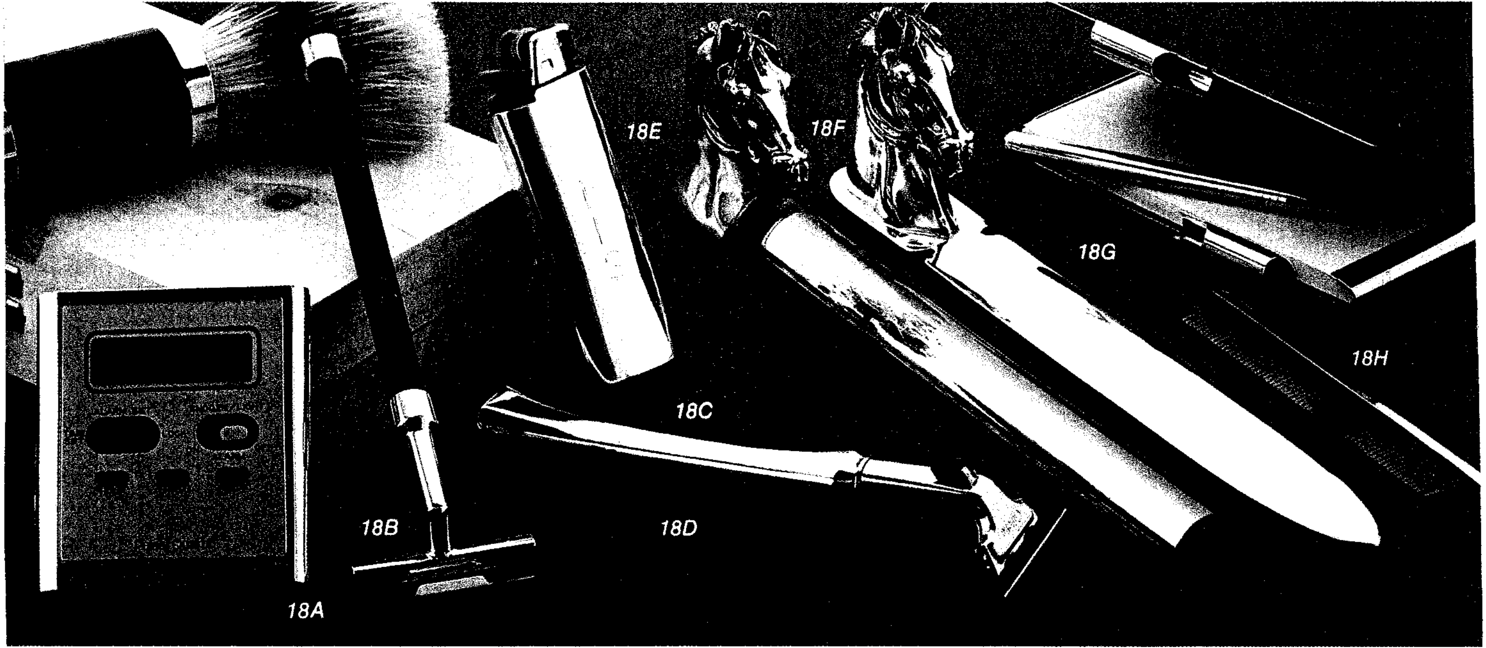
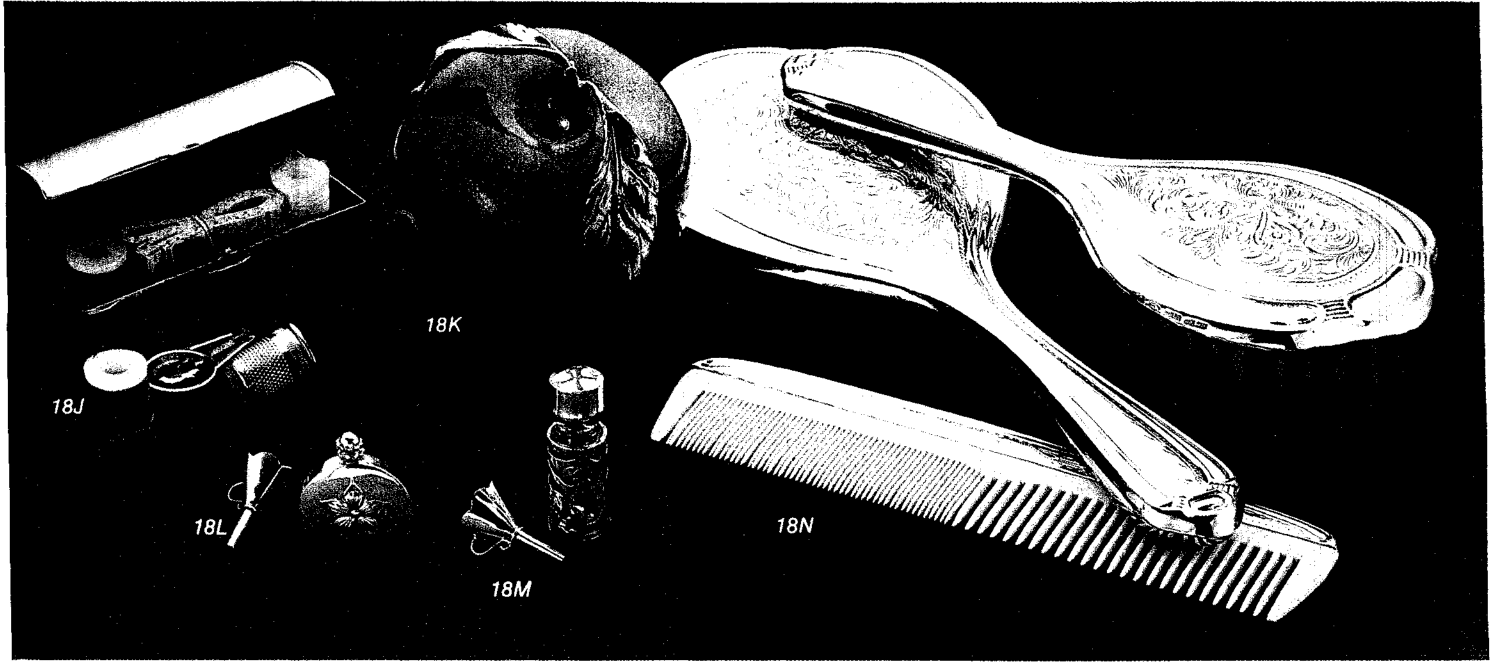
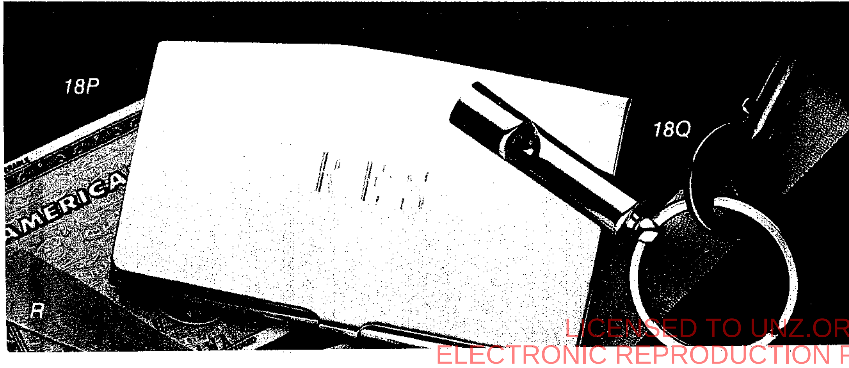
Prices in this catalog will be honored through December 31st, 1982.

18A. Pulsar 2¼"×2½" quartz travel snooze alarm clock. Available in lapis blue or mahogany brown. $25.
18B. Ebony and 24 karat gold electroplated twin-blade razor and lather brush in box. $50.
18C. Disposable lighter in sterling case. Three letters engraved, no charge. $35.
18D. Reed & Barton sterling silver Gillette Atra razor with blades. 29.99.
18DD. Silverplate. $19.99.
18E. Reed & Barton 8" silverplate and lucite mustang magnifier. $14.99.
18F. Reed & Barton silverplate mustang letter opener. 8" blade. $17.99.
18G. Reed & Barton's silverplate memo pad with pencil. Three letters engraved no charge. $24.99.
18H. Sterling silver moustache comb. $19.99.
Unique gifts for women:
18J. Reed & Barton silverplated sewing kit with flannel travel bag. $17.99.
18K. Decorative sterling silver and ceramic apple. $60.
18L. Sterling silver Art Deco style perfume bottle with funnel. Gift boxed $50.
18M. Sterling silver on glass perfume bottle with funnel. $40.
18N. Rose-embossed sterling silver vanity set. Comb, brush, and mirror. $200.







18P. Reed & Barton's silverplated business credit card holder. Three letters engraved no charge. $11.99.
18PP. Fortunoff's own sterling credit card holder. $75.
18PPP. 24 karat gold electroplate credit card holder. $19.99.
18Q. Reed & Barton silverplated whistle key ring. $7.99.

19A. Reed & Barton's classic Paul Revere style silverplate bowls. 5¼" diameter. $14.99.
19B. 8" bowl. $29.99.
19C. 10" bowl. $42.99.
Also available:
19CC. 4¼" bowl. $12.99.
19CCC. 6½" bowl. $21.99.
19CCCC. 9" bowl. $37.99.

Wallace Silversmith's quality silverplate octagonal gifts:
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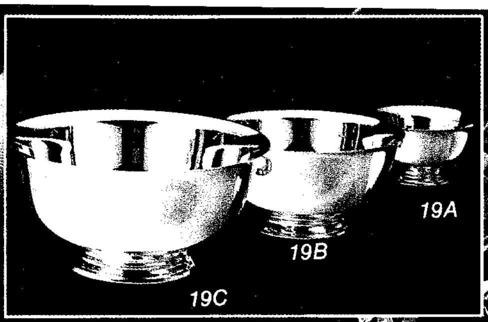
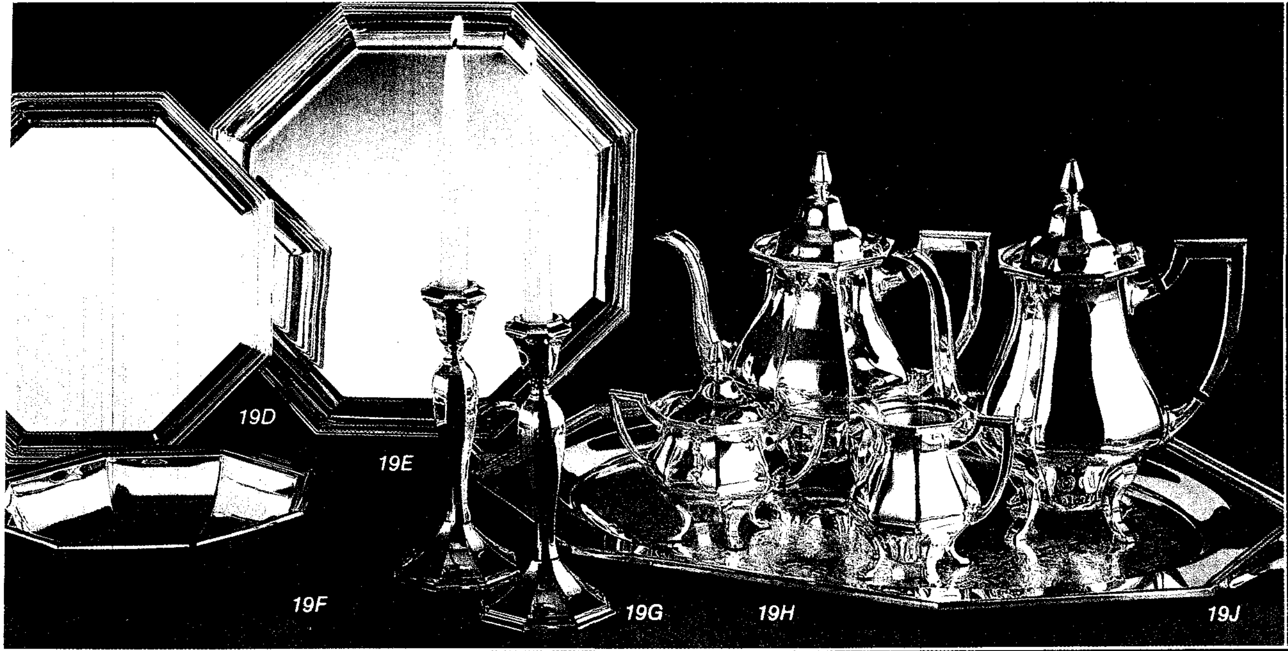
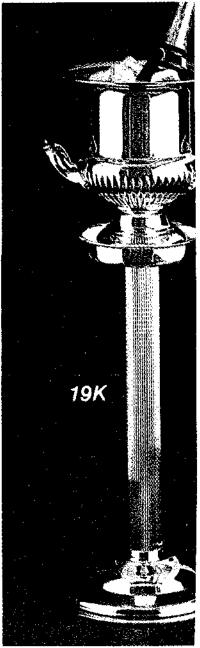
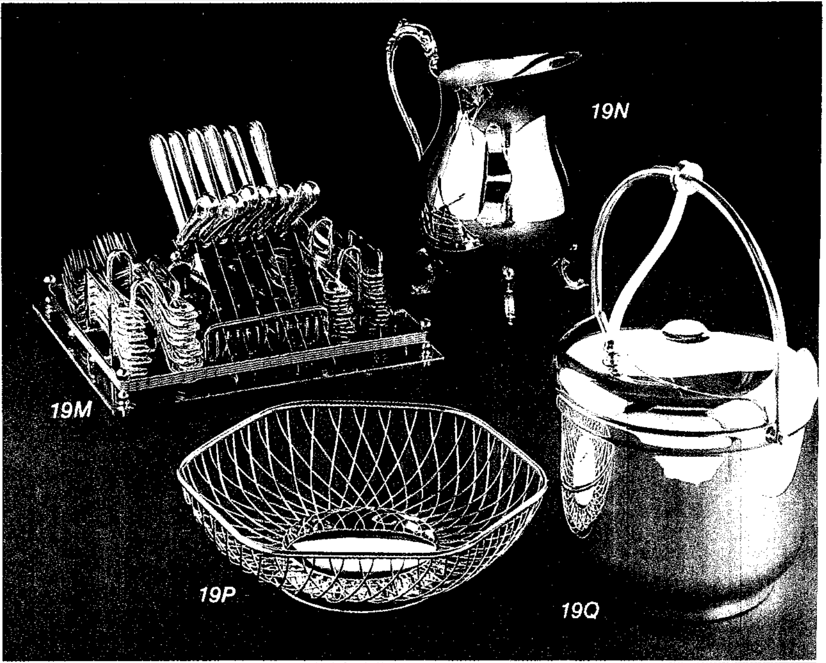
19E. 13" serving tray. $49.99.
19F. 9" serving bowl. $34.99.
19G. 8½" candlesticks. The pair, $44.99.
19H. 4-piece tea/coffee service. $425.
19J. Matching tray. $200.









19K. Queen Anne style wine/ champagne cooler on 21" stand. $100.
19KK. Cooler alone. $50.
19KKK. The stand alone. $65.

F.B. Rogers helps the hostess entertain with style:
19L. 7-piece tea/coffee service: 15-cup urn, teapot, coffee pot, covered sugar, cream pitcher, accessory bowl, 21½" footed tray. $375.
19LL. 15-cup urn separately. $110.

Also available:
19LLL. 25-cup urn. $155.
19LLLL. 50-cup urn. $255.
19M. Buffet caddy of silverplate and lucite holds flatware for up to 12 guests. Flatware not included. $19.99.
19N. Silverplate beverage pitcher. $41.99.

19P. Imported silverplate wire basket for serving or centerpiece. $19.99.
19Q. 2-quart silverplate ice bucket from **Sheffield Silver Division of Reed & Barton.** $60.

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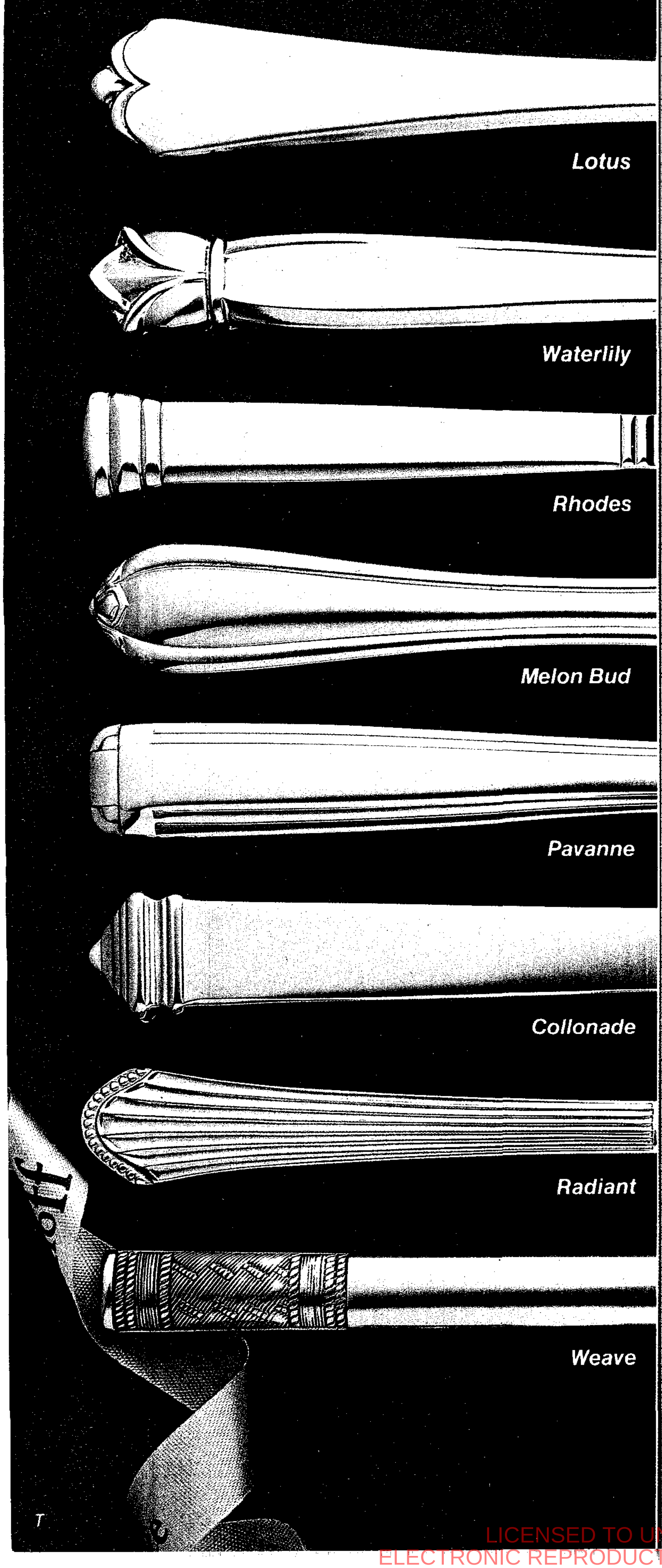
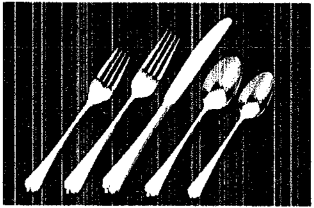
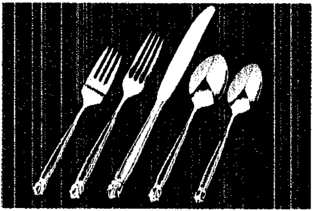
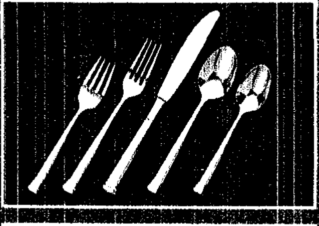




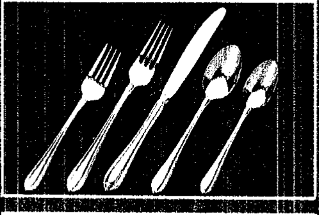
Lotus by ***Wallace.*** *The crowning touch, a single bead atop each piece. In a soft butler finish. Reg. $24.99* ***Now $18.95.***



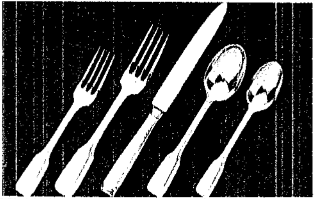
Waterlily by ***Reed & Barton.*** *Enhanced by a stylized waterlily bud accent. Highly polished in bright mirror finish. Reg. $24.95* ***Now $18.95.***



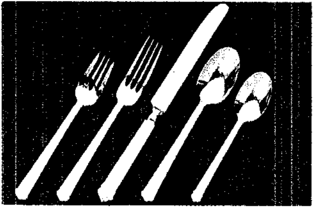
Rhodes from ***Northland by Oneida.*** *A simple, but elegant, pattern reminiscent of classical Grecian design. In bright mirror finish. Reg. $21.95* ***Now $18.95.***



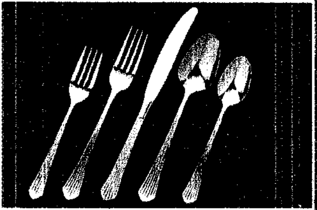
Melon Bud by ***Gorham.*** *Graceful lines compliment subtle sculptured curves. In bright mirror finish. Reg. $29.99* ***Now $24.95.***

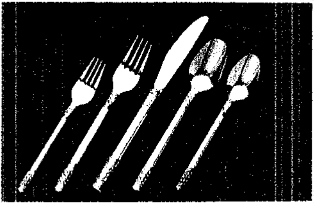


Pavanne by ***Georgian House.*** *Sophisticated geometric motif with a mirror finish, inspired by a French Deco design. Reg. $27.50* ***Now $24.95.***



Collonade by ***Supreme.*** *Classic traditional English design in a bright mirror finish. Reg. $27.50* ***Now $24.95.***





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Reflection by **International Silver**. *Special*. **$295.**
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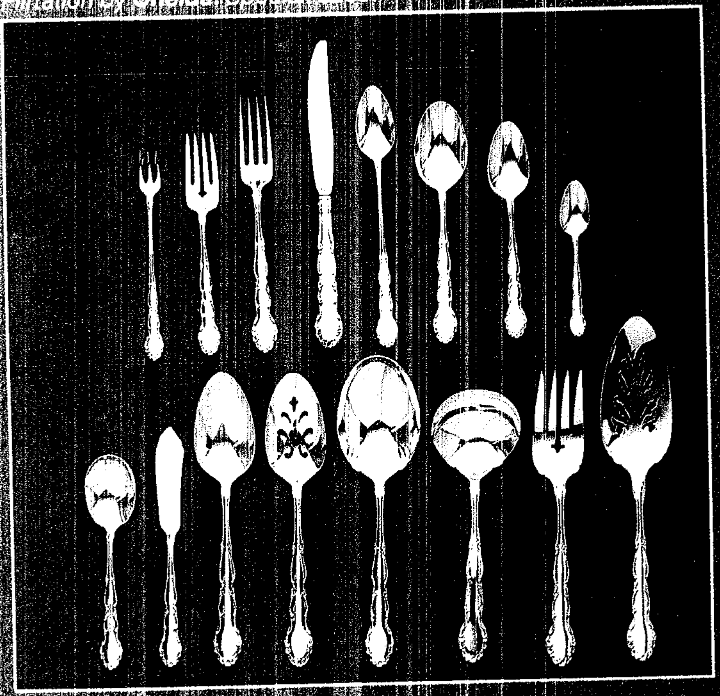

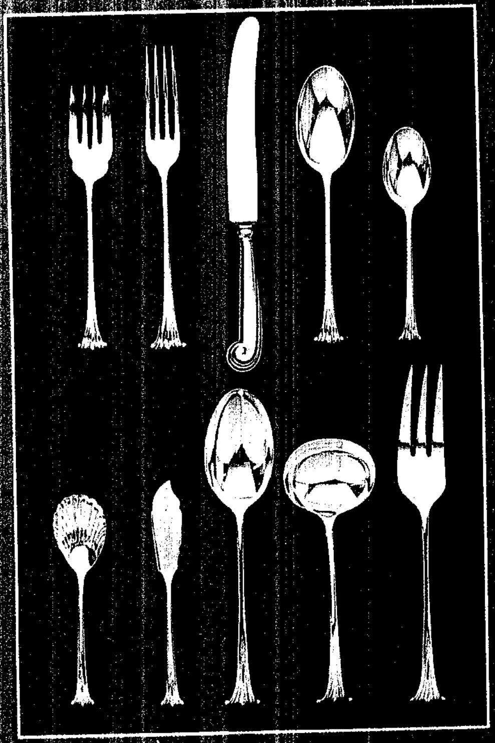

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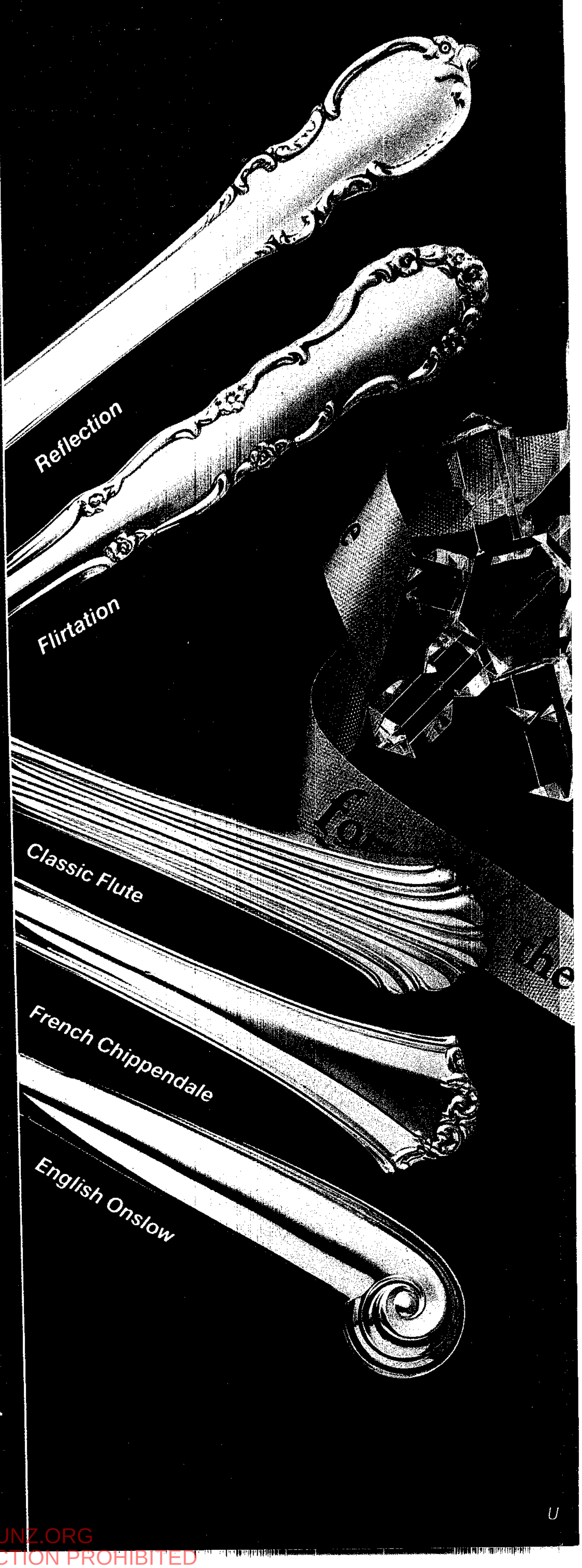

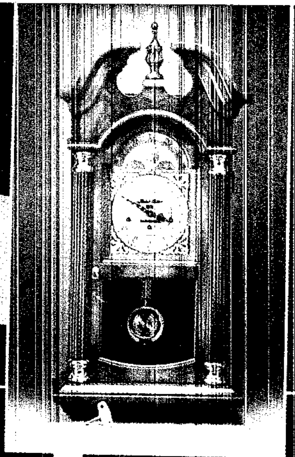

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22F
22C
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22M
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22H
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22E. Heavyweight sterling silver picture frame with rosewood finish back. 8"×10" size. $275.

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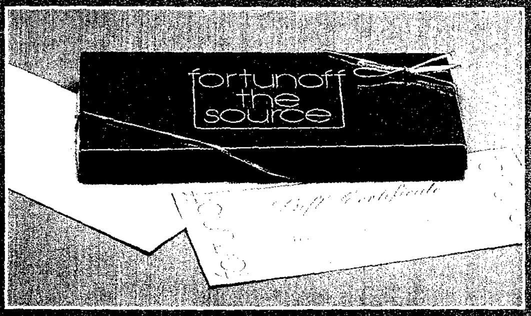

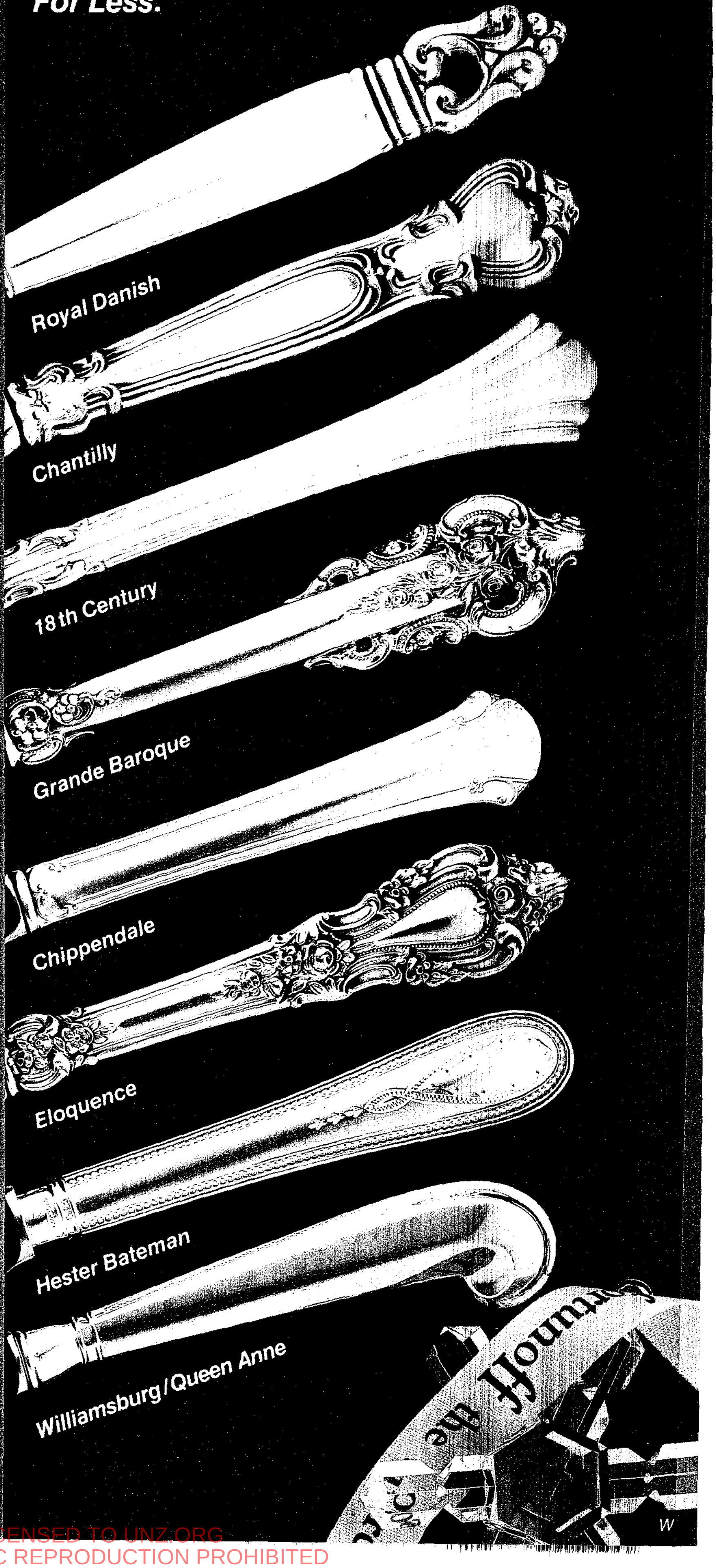

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Putting On The Ritz

By Anthony Haden-Guest

John Coleman's baby-grand hotel comes to New York.

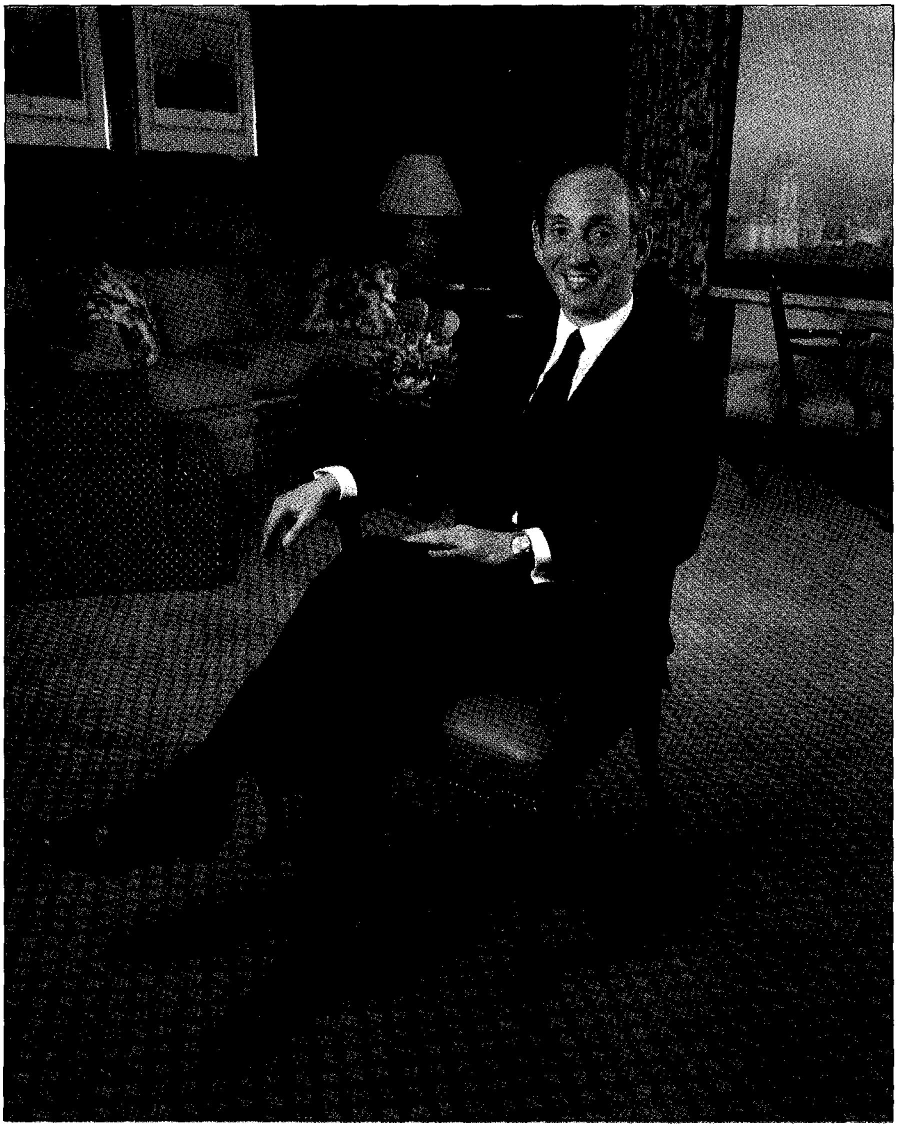
ABOUT THIS, AT LEAST, JOHN Bennett Coleman was outspoken. He was going to create the best hotel in New York. This was, one might say, a formal challenge to the Carlyle, the Mayfair Regent. En garde, Pierre!

Nor did Coleman come without credentials. A Bostonian, reputedly a man who had made many millions in investments, he already owned two hotels in Chicago, one of which, the Tremont, was well spoken of. Another Coleman hotel, the Fairfax, in Washington, was certainly among the best in the capital.

Coleman hotels have something else in common. They are grand, yes, but baby grand. The four, including the Manhattan property, barely muster a thousand rooms among them, fewer than many Hiltons singly. They also share a look. This is neither the tarnished glamour of the venerable European grand hotels nor the *moderne* glitter of the new. Rather, it's the English country house, but mutated for the needs of business executives, so the carpets are fitted, the water doesn't trickle out of the faucets looking like weak coffee, the bathroom lights have dimmers, there are three telephones per room, and it isn't a major woe if you smash the Queen Anne escritoire into kindling, because, like almost everything else in the hotel, it's repro.

It has performed well, this look, so notice was duly taken a couple of years ago when John Coleman paid $15 million for the Navarro, a sleepy hotel pleasantly placed on Central Park South. He announced that he was going to call it the Ritz-Carlton.

Coleman, moreover, had begun to cut



A grown-up Eloise: *John Coleman in a suite in the Ritz-Carlton on Central Park South.*

Photograph by Larry Williams.

something of a figure in Manhattan. Items would bob up in the columns, and there were photographs in *Women's Wear Daily*. *Interview* magazine ran a dual interview with Coleman and Sister Parish, who was decorating the hotel, but (as published) Coleman was little heard from. At one dinner, I sat across the table from him. He was polite, but almost painfully uncommunicative.

Then it was decided that a profile of the 47-year-old Bostonian was in order. I telephoned Coleman's P.R. agency and spoke with a young woman. She was crisp as a biscuit, but I sensed some underlying . . . wariness.

She called back some days later. Coleman thought an interview might be premature. Could it wait until the project was nearer completion? Sound sense, I thought, not realizing that this was the beginning of a ritual as complex as a Tudor dance.

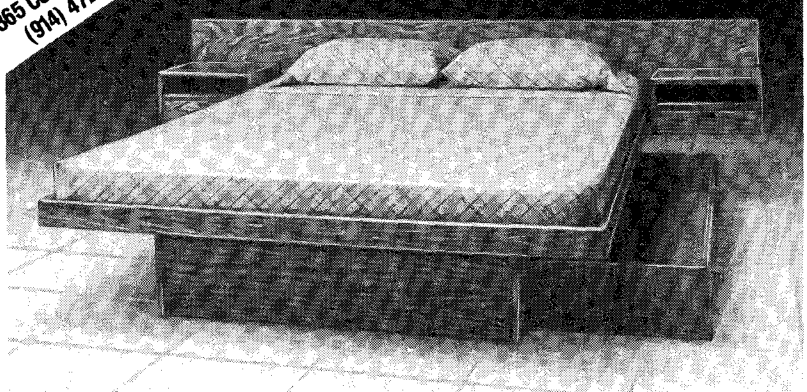
Meanwhile, the Ritz-Carlton was growing. Coleman has famously deep pockets when it comes to hiring the people he wants. Frank Bowling, an Englishman, formerly the number-two man at London's Connaught, was hired away from the Carlyle. His job will be the same—general manager—and he didn't demur when I said I'd heard that his salary might be 40 percent greater.

Marcel Eusebi, the number-two man at La Grenouille, was hired away as maître d'hôtel. Good maître d's are as rare as good cooks, and Eusebi's six-figure deal was worked out with John Coleman directly. "We only found out the details later," a Coleman executive told me. "It made everyone's hair stand on end."

Hugo Ralli, for five years the general manager of Tavern on the Green, was hired as vice-president.

Work on the new hotel—it will amount to another $12 million to $15-million—was also proceeding. Sister Parish, the septuagenarian *grande dame* of American decorators, best known for doing posh private houses, was to make this her first public-space project, with the possible exception of the Kennedy White House. She was ordering quantities of four-poster beds and English-looking chintzes.

There was also to be a New York version of the Jockey Club, the restaurant and bar (it goes without saying that it isn't actually a club) in the Fairfax, Coleman's hotel in Washington. The New York version, intended to be reminiscent of that indestructible London *boîte* Annabel's, was being paneled with South Carolina pine, brought back from London, to which the wood had been shipped out as ballast two centuries before. The eighteenth-century paintings that would adorn the Jockey Club's walls—another Annabel's *trouvaille*—were to be chosen by Lady Charles Churchill. John Bennett Coleman evi-



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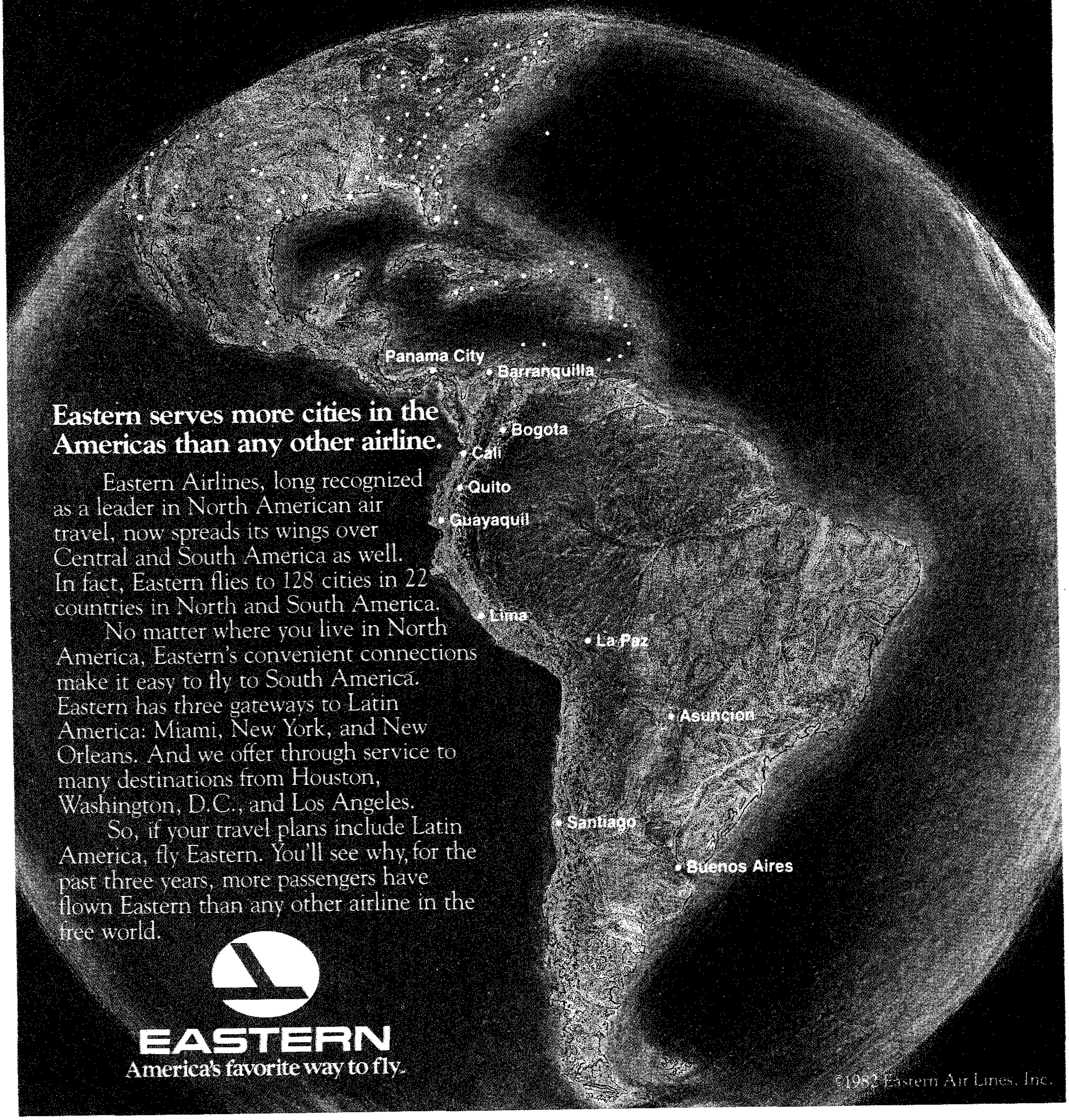
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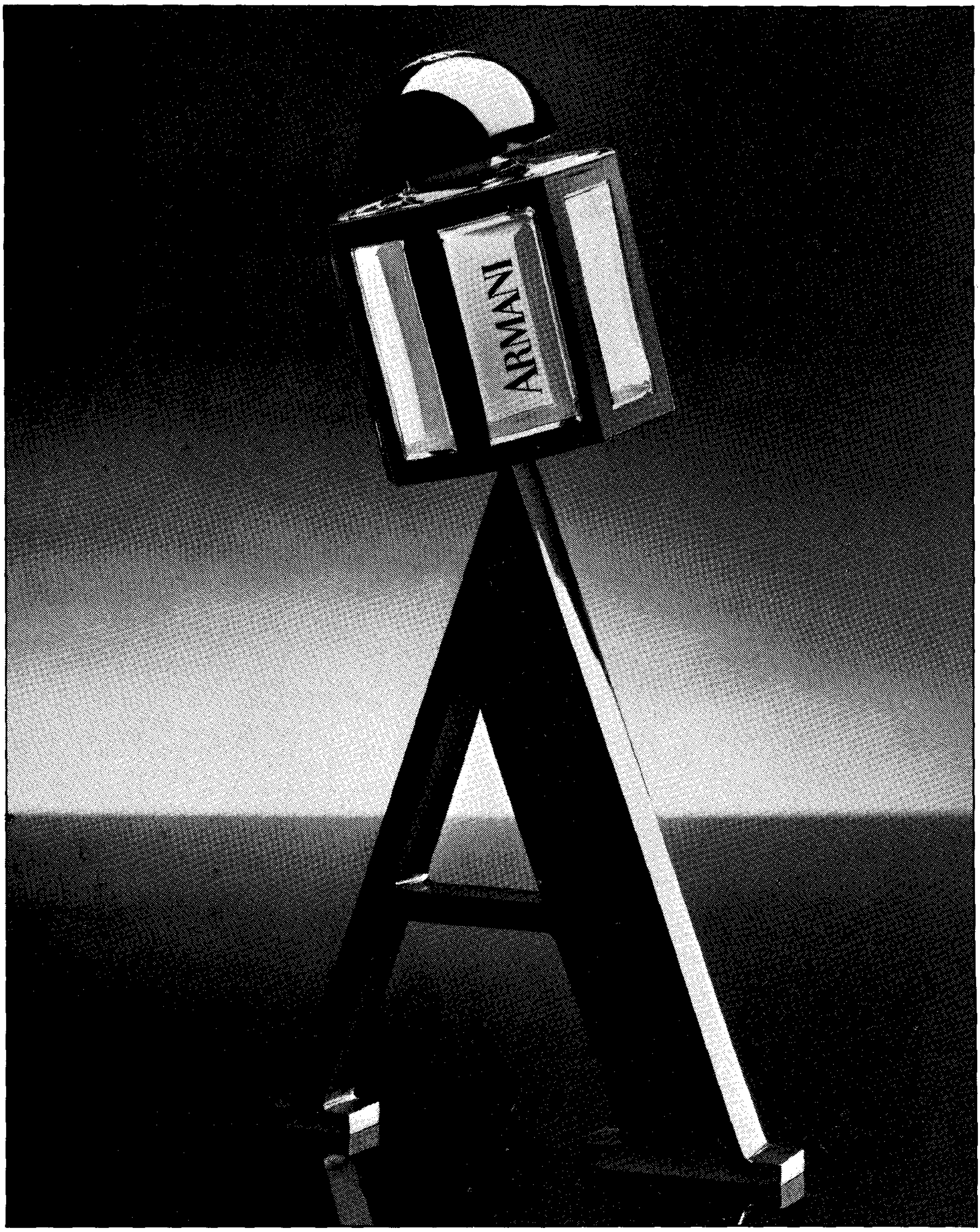

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dently believes in repro in everything except surnames.

The hotel was approaching completion. (The finishing touches, indeed, are being made this week.) Recently I telephoned the crisp young woman again only to hear that her agency had left the Coleman employ. She sounded somewhat acid as she told me, "He's a late payer."

Curious. John Coleman's publicity was now being handled by a new young woman who sounded just as chipper. She told me that Mr. Coleman would consider my proposal and get back to me. She told me that several times over the next couple of weeks. He was, it seems, traveling. I was later to learn, however, that he had found time to read through various articles I had written. A most meticulous man.

John Coleman did finally telephone. He suggested we meet in his office a couple of mornings later. But the venue was changed at the last moment, and we breakfasted in his apartment, a handsome duplex on East 72nd Street, also the handiwork of Sister Parish.

John Coleman's hair is as red as a red fox. His face is narrow, his eyes preternaturally watchful. They were watching me as he talked—mostly careful generalities about the economy.

"There's a tendency in this country to get too big," he told me. Not so the John B. Coleman hotels, of course. "Boy! The toughest thing I did was build up a good organization. It's a group that's almost absent of political backbiting. They have some pride in what they're doing."

We concluded breakfast. "I have no interest in personal publicity," Coleman told me. Even so, the interview was agreed upon. As soon as possible.

This was not soon. John Coleman was leaving for Chicago, where he was to give a dinner for the doyenne of *Architectural Digest*, Paige Rense. He went to Washington. He went to Paris. He traveled a great deal, which allowed me some convenient time to talk with past and present Coleman employees, with some friends, and with others who were less than friendly. A complex picture began to emerge.

For instance, consider this lack of interest in "personal publicity." Most people who know John Coleman well found this statement highly amusing. "He is devoted to publicity," asserted one.

There were other puzzlements. The New York *Times* has estimated that Coleman's worth in the hotels alone is $150 million. Coleman himself says that hotels represent only 50 percent of his holdings. (His chief operating officer, Pete Talbott, thinks "almost 75 percent" is closer.)

John Coleman's homes, apart from the Manhattan apartment, include a house

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he owns in Hobe Sound, Florida, a rented house in Aspen, and rooms in the Whitehall Hotel, in Chicago, which happens to be his legal residence.

His gifts to various charities have been sizable. But he sometimes seems to dislike settling niggling bills. Almost inevitably there are rumors that John Coleman is overstretched and that the hotels are up for sale. I was given the name of an insurance company that had supposedly considered purchasing the Fairfax but had balked at the last moment. (The insurance company wouldn't confirm.) Coleman himself simply points to the continuing investment: the $30-million that the Ritz-Carlton will probably cost before completion; the refurbishment of the Whitehall; the addition soon to be built onto the Fairfax.

Further speculation has sprung up around the personality of Coleman. A Washington hostess remembers a conversation with Susan Clough, President Carter's personal secretary, whom Coleman was taking out in those years. Clough had sounded baffled. "Everybody tells me to stay away from him, but nobody can tell me why," she had said.

He finally telephoned, temporarily at rest in Manhattan. It was agreed that I should fly with him to Chicago.

THE RENTED LEAR NOSED ITS way toward Chicago. It was barely 9 A.M. John Coleman snapped on the seat belt across his Mort Sills suit and relaxed. There were three briefcases at his side, and a gold-colored object with claw feet, a cigar-butt receptacle as it turned out, which Coleman intended to have copied for the Ritz-Carlton. He had been stiff in the limousine, though with the stiffness less of propriety than nervousness, but now he relaxed, leaned back, and gave me the authorized version of his early years. Amplified by facts from other sources, it goes as follows:

John Coleman was born in 1935. His father, a plumbing-supplies manufacturer, was successful enough, and Coleman grew up in the well-to-do Boston suburb of Chestnut Hill. He got a degree in history from Rutgers and studied briefly at Harvard Business School, which he left for a job with the investment outfit Tucker, Anthony & R. L. Day.

He decided to strike out on his own a few years later and headed for Chicago. It seems that Coleman had a clear sense of direction early on. "It's *interesting*," he told me. "I had a definite idea that I didn't want to be in one business. I wanted flexibility.

"I think that's because my grandfather and father had only done one thing all their lives."

Flexibility would come from investments. "I purchased some old factory

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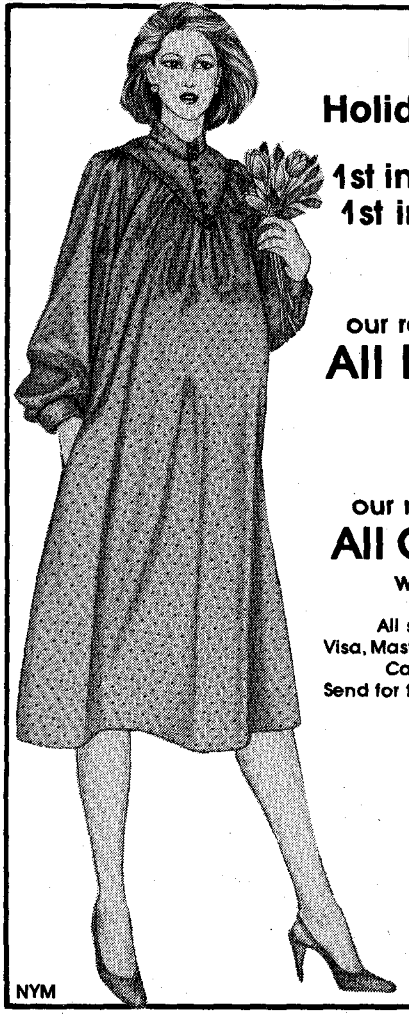

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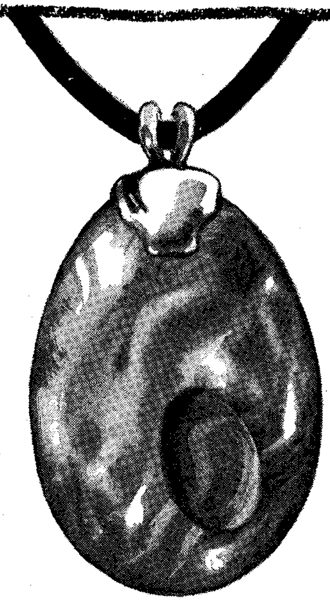

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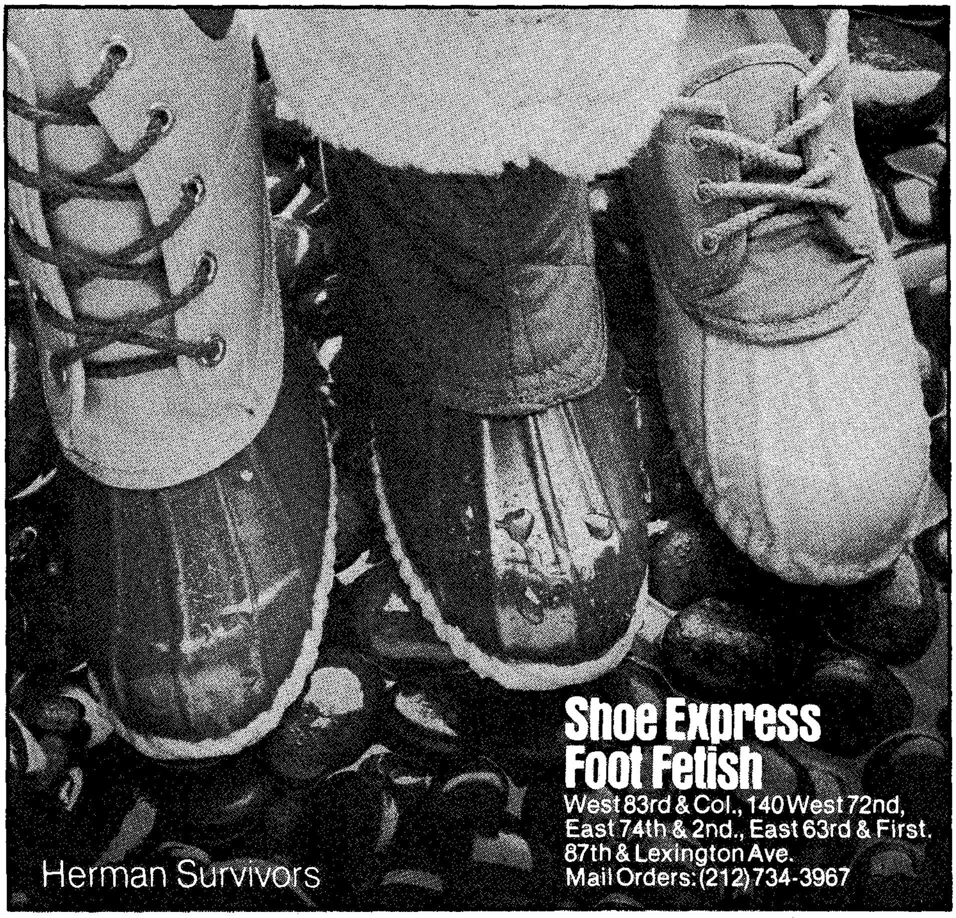

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buildings in New Jersey when I was 27," he said. "That was the first thing I did on my own. I still own them."

By Coleman's account, a bewildering variety of investments followed. They included: a black magazine, *Tuesday;* an industrial-publishing company in Chicago; a company that built supermarkets in the Pacific Northwest; dormitories for leasing to underfunded colleges; research by Dr. Jonas Salk, inventor of the polio vaccine; and a St. Louis company that makes the labels that are stuck on pharmaceutical bottles.

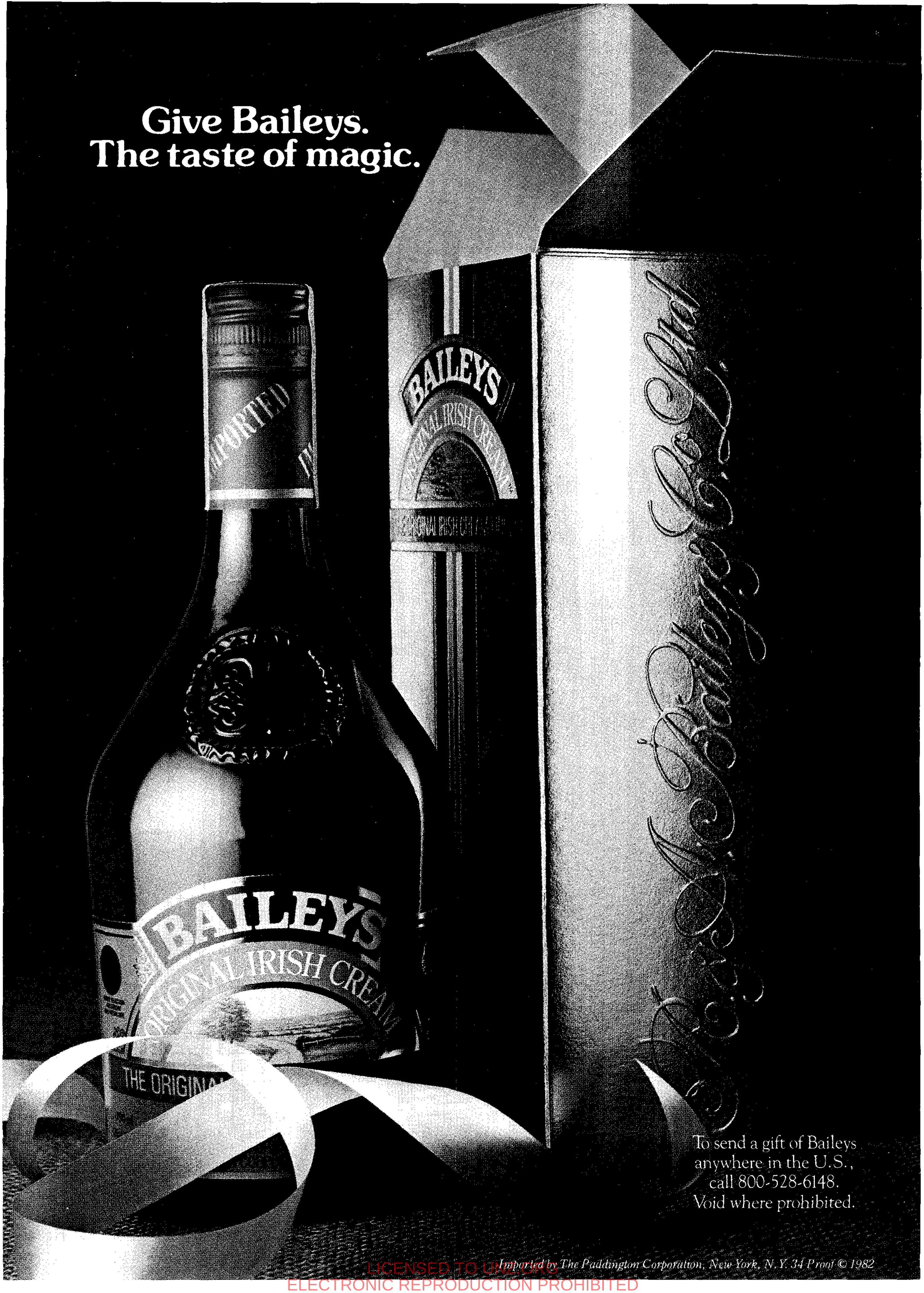
"Up until the mid-seventies I went into all my companies as a passive investor," Coleman said—meaning he assumed no managerial role. And the money? "I made it as I went along. The bankers and the insurance companies always showed a lot of confidence.

"I remember in the early sixties creating the company that was the sole importer of Toyotas for the Midwest. I did the Toyota thing as an investment banker. I didn't even know there was a *market*. And I was the sole importer and dealer for Yashica and Minolta."

John Coleman's first foray into the hotel business came in 1973. He bought a Chicago hotel, the Whitehall. The Whitehall was small and dowdy, though well situated, and it was just a passive investment as far as Coleman was concerned. Lex, a British firm, had a contract to manage the place till 1980. But in 1975, Coleman bought the Chestnut Towers, a hotel that stood back to back with the Whitehall, and began a lavish renovation. This hotel would be run by John B. Coleman and Company. Typically, he changed its name, choosing to call it by the name of a long-defunct grand hotel, the Tremont.

Just as New York's Navarro has become the Ritz-Carlton. Just as—less defensibly—Washington's Fairfax has likewise become the Ritz-Carlton. It is, in a sense, a logical extension of Repro World, the spread of safe good taste. Purists might prefer the American Stanhope, with its venerable Americana, rickety, authentic tables and wardrobes—the same charm of the real that you get in a stylish European hotel. But the Stanhope is too far uptown for John Coleman. And he has his reasons for New York and Washington both finding themselves with a Ritz-Carlton.

THE REASONS ARE TWOFOLD. The first comes from the computer logic of marketing. The Coleman mini-chain is a chain, however mini, and travelers from afar are more likely to be intrigued by the resonances of the name Ritz-Carlton than by those of its predecessors. Accordingly, the Ritz-Carlton name was licensed from the Ritz-Carlton hotel in Boston. The second reason goes like this: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"...At 34, already successful, he signed up for treatment at the Menninger Foundation..."

"The Ritz-Carlton in Boston was very important to me when I was a child," Coleman told me. "I don't really know why. I was such a young kid. I used to go and get my hair cut there. I lived right near there.

"That's where I had my birthday parties. I always remember the smell of the elevators. They had a children's menu. It was a very comfortable place."

It's a vivid picture, of course, with a slightly odd feel, like a description of something coveted, not owned—the junior John Coleman, Eloise-in-the-Plaza-like, in the dowager-esque old heap. It received a different gloss when we were talking about the various boards upon which John Coleman sits, the various Boys Clubs, the Kennedy Center Honors Gala, the Rehabilitation Institute of Chicago, and such. Most are located in cities where he has a business interest, so I remarked that I had found it striking that he was on the board of the Edna Gladney Home for unwed mothers, in Fort Worth, Texas.

Coleman became exceedingly still. "I was adopted," he said finally. "It was when I was two years old."

He had found out only when he was seventeen or eighteen, and he feels strongly that adopted children should have their status explained to them in their early years. "I felt so ashamed," he said. "I wanted to know: What was my heritage?"

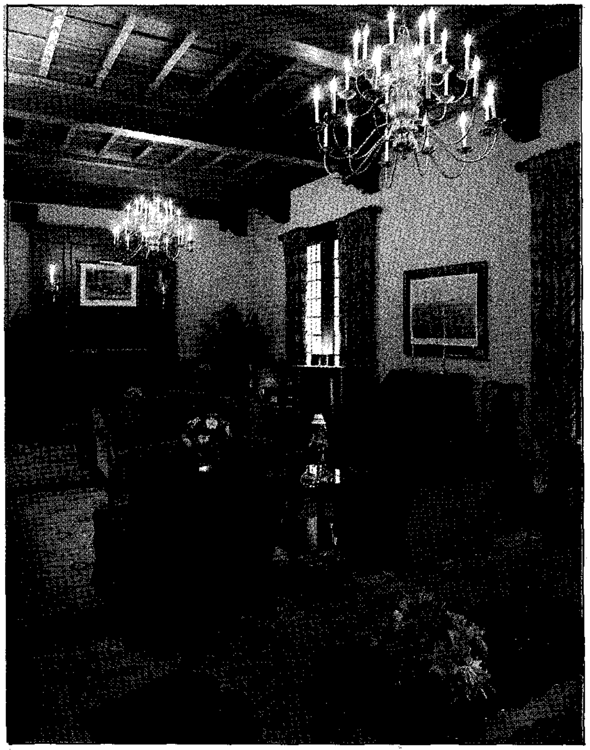
He had tried to submerge the feelings for some years, but without success. "If you block these feelings, you're blocking reality," he said. "Until I found out who my mother was, I was missing a certain sense of identity. I didn't want to meet her. I just wanted to know where I came from, where I belonged."

Coleman's adoptive parents were Jewish. He examined the court record relating to his adoption. "I found that I was English, and Irish, and Protestant," he said. "It was my identity. I worked through it. I became a much more secure and comfortable person."

But even this wasn't quite John Coleman's Rosebud, any more than the Bostonian grand hotel. Or not exactly. "In our young years, as kids, we are programmed on a certain course," he said. "And sometimes it's a very self-destructive course."

In 1969, Coleman was 34, extremely successful in his professional affairs, but with a marriage of eight years to Margo Lederer, the mother of his three children, in ruins. It was now that he signed up for treatment at the Menninger Foundation, in Topeka, Kansas, a highly regarded center for psychoanalysis.

"I had a house in Topeka," Coleman said. "And I shared an office, which I would go into a couple of times a week. But essentially I put business behind me. I had been too engrossed in business, too single-purposed. I was shutting things off."


That Coleman look: *The lobby of the Tremont.*

He was not idle. "I made jewelry.... I planned a whole arboretum for the medical foundation," he said. And five times a week he underwent 45 minutes of analysis with Dr. Bob Menninger, son of the founder, Dr. Karl. He stayed in Topeka for eighteen months. "It was one of the greatest experiences I ever had. It's something I feel very comfortable with," Coleman said, fixing me with his large, dark eyes. "It was my way of getting off a treadmill. And it set me on the course to changing my life."

The changed course would take John Coleman into various gentlemanly pursuits—skiing, fly-fishing, collecting antique furniture—and into the sort of gregarious scenes that get into *Women's Wear Daily.* He collected social gurus—Bonnie Swearingen, in Chicago; Fleur Cowles, in London—and often they would be swept into his world. "He ties

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his personal life right into his business life," an associate said. "He has so many ideas floating round his head; some of them fall by the wayside."

NECESSARY QUESTIONS: HOW old were you when you first got married, I asked?

"Twenty-six."

The answer bothered me. Wasn't there an earlier marriage?

Coleman reluctantly agreed that this was the case.

"I got married in college," he said. "It was a mistake. It lasted less than a year."

I remembered being told that Abra, his eldest daughter by Margo Lederer, herself first learned about the prior marriage when she was almost eighteen.

Coleman's third marriage was to Joanne Field, daughter of the Chicago store magnate, Marshall Field. It lasted 30 days. I asked her to characterize him. "It would take a long time," she said. "I just would stress the intelligence. I think he's also very *amusing*."

What are his relations with his former wife Margo?

"We have a good relationship. Her husband just called me to talk about the holidays." He looked at me directly. "I like my mother-in-law," he added. "We had dinner just two nights ago."

Margo Lederer's second husband is the actor Ken Howard. Her mother is columnist Ann Landers. One Washington hostess remarked, "Ann Landers really hates John Coleman. She's vociferous on the subject."

It is also believed that Coleman's view of his former wife's current husband was formerly very dark indeed. Maybe John Coleman's views have softened. Maybe so have those of Ann Landers (who did not return my calls). But I did sometimes feel questions and answers dissolving into each other, like smoke.

What about his engagement? It was, after all, a year since this had been announced. Coleman's fiancée was Virginia Regan, a striking woman who works in the special-events section at the Museum of Modern Art.

"No," Coleman said. "No engagement."

But it was announced. In the *Times*.

A pause. "It dragged on," he said. "The timing was wrong. I just decided not to be married. Loneliness is the wrong reason."

He was getting more introspective by the second. "There is a great broadmindedness today," he said. "If somebody wants to get divorced, it's not held against him. If somebody wants to go into analysis, it's not held against him. Acquisition in life does not bring happiness. My mother was a good collector, and I resented it. She wasn't around. She was out, collecting."

Another pause. "I'm no Pollyanna," Coleman added. "I've made my mis-

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"...He hammered toys from F. A.O. Schwarz into the walls of his Chicago restaurant..."

Ersatz English country house: *Washington's Jockey Club, now being cloned in New York.*

takes. I'm very shy. I have no secrets. My life is an open book."

Within minutes we were landing in Chicago.

LATER, WE WERE LUNCHING IN Cricket's. Cricket's is named for John Coleman's second daughter, and he had it built on a vacant lot adjoining the Tremont. There is a freshly painted iron jockey outside, and red gingham tablecloths within. Insignia of various enterprises decorate the interior, and toy trucks, football helmets, a toy Playboy bunny, and balloons inflated to resemble airliners dangle from the ceiling. Coleman showed me the toy automobiles that he had personally bought from F. A. O. Schwarz and hammered into the wall. "It's a fun place," he said.

All of which is to say that Cricket's is modeled on "21." Coleman supplies the rationale, which is that "the original club"—namely the Jockey Club in the Fairfax—"was built 22 years ago by the Gore family and was made to look like '21,' with '21' 's permission."

So John Coleman not only decided to repeat the doubly successful recipe but brought in "21" to run it. "I know nothing about the food and beverage business," he explained. "I brought them in on a four-year contract.

"Then, when the contract ended, we didn't renew it. There was a lot of press. But those are the facts."

There was indeed a lot of press when the rupture came, in late 1979. The main charges from the owners of "21" seemed to be that John Coleman owed them money. "It was a good relationship on both sides," Coleman said equably. "They made quite a bit of money. I have nothing but good to say of Jerry Berns and Peter Kriendler."

Sheldon Tannen, unmentioned above, was more curt. "I have absolutely no comment about John Coleman. Because I have absolutely nothing nice to say."

A slew of other problems were reported by Maxine Cheshire in 1980. Among those suing for their fees, according to Cheshire, were Goldberg/Marchesano & Associates, an ad agency, which sued for $7,880.07 in 1978; Needham, Harper & Steers, another ad agency, which sued him for $25,153.85 the following year; Hill & Knowlton, the P.R. firm, which sued for $103,148.62. "It's very rare that we sue," said Coburn Aker, of Hill & Knowlton. Other suits included one by the Gore family, from whom he had bought the Fairfax and who claimed he still owed them money (Coleman countersued), and one by a couple of painting contractors, who claimed that he was in default for $70,000 on that same hotel.

In the case of the squabbles with the P.R. and ad people, he said he could assure me that "both stories were planted by the firms involved."

"We settled for a fraction," Coleman said of one suit. "I'm sure part of it was the fault of our company. But sometimes a firm will take on something it doesn't quite *understand.*"

He pointed at a Needham, Harper & Steers logo framed on the wall. "Look," he said brightly. "No hard feelings."

"The money always comes through in the end," a onetime staffer said. "It's all done through different compa-

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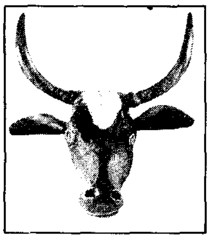

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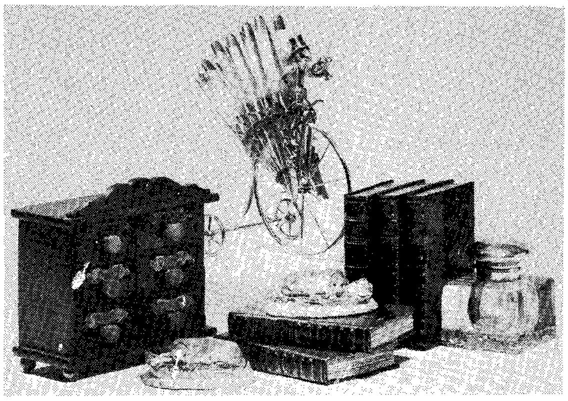

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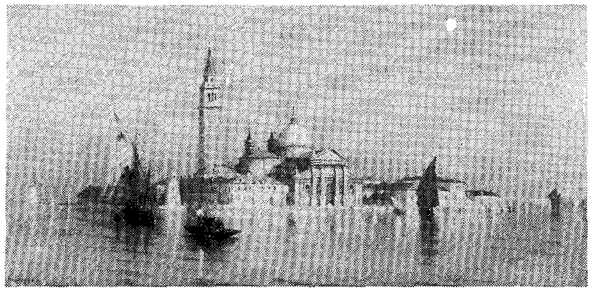

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nies. He likes to drive people crazy. He's the strangest man I've ever met."

This particular employee has since left. "I knew when to get out," the employee said. "One day I was in his total confidence. The next, I wasn't. To this day I don't know how I alienated him."

Some have been scared off. "He gets very hot on someone," observed someone he had offered a job. "He decides that everybody else is terrible. He overpays you." This person had told Coleman that he couldn't work under anybody else.

"That's no problem," Coleman replied. "We'll fire them."

A meeting was set up. He wanted to get John Coleman together with somebody who was interested in buying a Coleman property. "He changed the date three times. Then he changed the time twice. Then he changed the *place*. From the Grenouille to Le Cirque. Then back to the Grenouille. It scared me—that arbitrariness."

The explosions, the impatience. If the rewards are very high in John B. Coleman and Company, so is the turnover. Pete Talbott, who recently joined the company as president, agreed that he had made a "risky choice. I've been at Citibank for eleven years. I could have retired at Citibank. But the world is a risk-reward situation."

He added, "You have no problem dealing with John if you've done your homework."

JOHN COLEMAN WAS STILL ON THE move. He gave a party in New York for Hebe Dorsey, a monarch of the *International Herald Tribune*. He gave a dinner party for Jessica Savitch in Chicago, flying the newscaster there in a hired jet, which caused the irrepressible Washington columnist Diana McLellan to wonder whether Ms. Savitch might have become the successor to Virginia Regan.

"Oh, Jesus! All speculation," Coleman said back in his office here, in a trim townhouse in the mid-Fifties. The walls are dusky peach. On my last visit, the place was glittering with brass and glass, potential lamps for the Jockey Club. Outside, eighteenth- and nineteenth-century paintings, stacked against a wall, were headed for the same destination.

The Jockey Club, the last major piece of construction, should be opening this week, Coleman said. "There's a dinner for the Lippizaner horses," he added. "Paris *Vogue* is having a reception on December 8."

The hotel itself is now complete in everything but a few details. This week, it is booked solid.

What other deals lie ahead? "We're looking at a number of hotel projects. Just examining them." He sounded almost tranquil. ■

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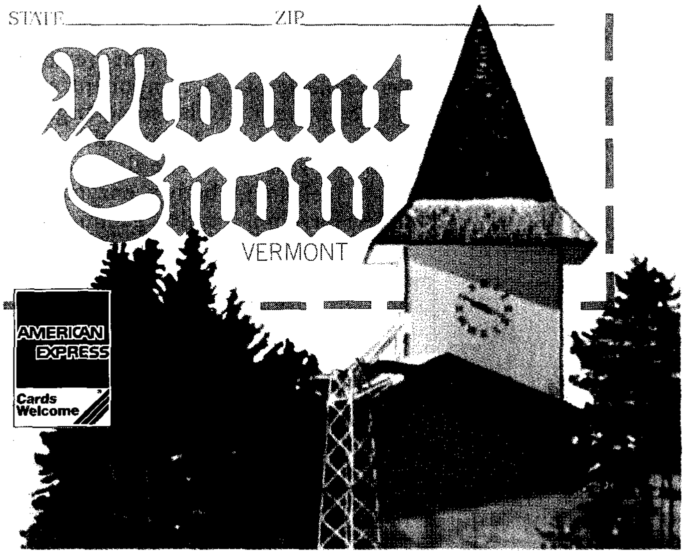

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Health/Janice Hopkins Tanne

FLOWER POWER?

"...There's reasonable scientific evidence that evening-primrose oil may help treat alcoholism, eczema, and more..."

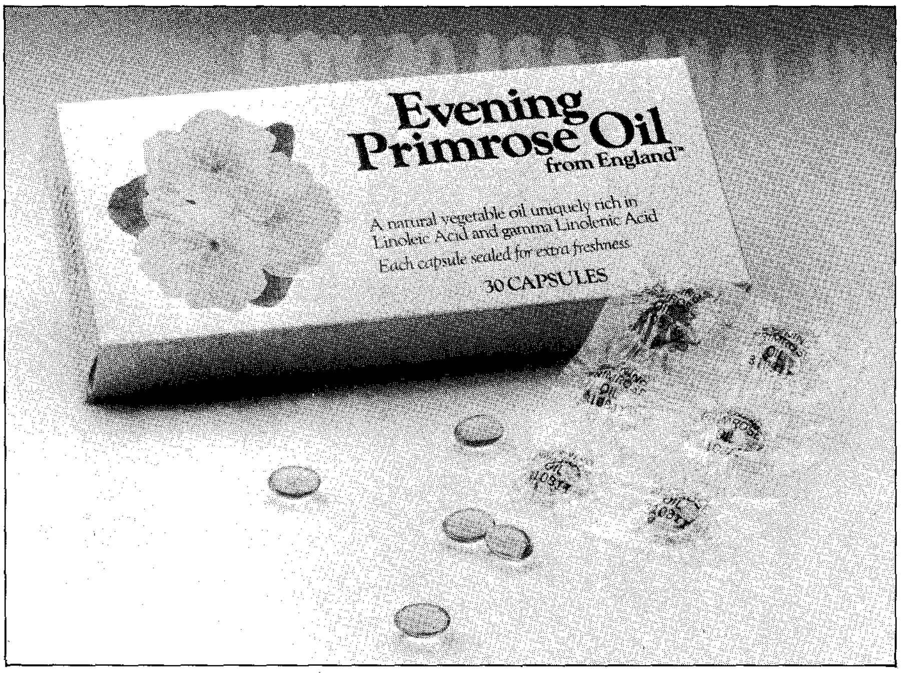
THIS IS THE STORY OF AN ODD SUBSTANCE called evening-primrose oil that the health-food stores are touting as this year's panacea for hangovers and premenstrual stress. The funny thing is that there's reasonable scientific evidence that the stuff might work—and on a number of other ailments as well. Human trials have been completed on its benefits as a treatment for eczema and alcoholism. Its effects on alcoholics and schizophrenics are being studied by a team from New York University School of Medicine and the Manhattan Veterans Administration Medical Center. And how it may help in rheumatoid arthritis is being assessed at the University of Pennsylvania.

The reason for all the scientific interest in evening-primrose oil is that it turns out to be one of the richest sources of the raw materials from which prostaglandins are made. And prostaglandins, scientists are discovering, play an important role in an enormous range of physiological functions. This year's three Nobel Prizes in medicine were all for prostaglandin research.

Prostaglandins were originally discovered about 50 years ago in fluid from the prostate gland. Soon, however, they were being found all over the body. Scientists have since determined that many cells make their own kinds of prostaglandins for short-term local use.

The prostaglandin that scientists are most interested in is PGE1 (named for its chemical structure). It can inhibit the formation of blood clots, dilate blood vessels, and perhaps lower cholesterol and stimulate the immune system. What's more, people who are given intravenous PGE1 to relieve blood-vessel spasms often report that they feel high and euphoric, says Dr. David Horrobin, a former professor of medicine at the University of Montreal who is now a leading prostaglandin researcher. Such a reaction is one reason that researchers are interested in its role in schizophrenia and alcoholism.

Dr. John Rotrosen, who is an associate professor of psychiatry at the N.Y.U. medical school and is affiliated with the psychiatric service at the Manhattan V.A. Medical Center, has been studying the effects of alcohol on mice, and how PGE1 might change those effects. Dr. Rotrosen first exposed the mice to an alcohol vapor. When he stopped administering alcohol, the mice had the same symptoms—tremors, convulsions, and seizures—human alcoholics do when in withdrawal. But when he injected the mice with PGE1 while they were still receiving alcohol, they didn't show the signs of withdrawal later.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The body's cells normally make prostaglandins like PGE1 from essential fatty acids that are derived from linoleic acid, a component of vegetable seeds, seed oils, some organ meats, and evening-primrose oil.

The linoleic acid is converted by the body's enzymes first into a substance called gamma-linolenic acid, GLA, and then into dihomo-gamma-linolenic acid, DGLA, which is stored in the membrane surrounding each cell, ready to be converted again—into PGE1—when needed. Both Drs. Horrobin and Rotrosen have found that alcohol greatly increases the conversion of DGLA into PGE1. The problem is that continued heavy drinking fouls up the enzyme that converts linoleic acid from the diet into GLA. Thus, the stored DGLA is rapidly depleted, and less and less PGE1 can be made. Some researchers suspect this is what causes a hangover. Furthermore, they surmise that one of the reasons alcoholics continue to drink is because alcohol shakes loose the remaining DGLA.

"Only evening-primrose oil and breast milk contain ready-made GLA, bypassing the problem enzyme," said Dr. Horrobin. Thus, researchers hope, evening-primrose oil can prevent hangovers and lessen drinkers' craving—making it easier for alcoholics to get involved in treatment. Whether future research will support this theory is not yet known.

However, according to Dr. Horrobin, Dr. Iain Glen, a psychiatrist specializing in alcoholism, has just completed a double-blind study of 120 human alcoholics at Craig Dunain Hospital, in Inverness, Scotland, that confirms some of the beneficial effects of evening-primrose oil seen in animal studies. The patients receiving evening-primrose oil not only had fewer hallucinations, exhibited less nervousness, and needed less Valium during detoxification, but laboratory tests showed that their liver damage was being repaired.

Now Dr. Rotrosen and his colleagues have started a study of the effects of

Photograph by Corinne Colen.

evening-primrose oil on alcoholics and schizophrenics at the Manhattan V.A. Medical Center. Only one group of patients is getting an active substance (the evening-primrose oil), and neither the patients nor those administering the medication know which. The dose being used is six 500-milligram capsules of evening-primrose oil per day, for up to six months. "We know that dose will change fatty-acid levels we can measure in the blood, but we don't know whether it has any therapeutic effect," Dr. Rotrosen told me. In a year to eighteen months, the N.Y.U. team expects to have the results of its study.

Schizophrenics are being included because researchers believe their synthesis and breakdown of prostaglandins may be abnormal. According to Dr. Horrobin, who is also an adviser to the Schizophrenia Association of Great Britain, evening-primrose oil alone does not have much effect on the behavior of schizophrenics, but it is believed that it may when combined with other drugs.

The latest good news, just published in *Lancet*, the distinguished British medical journal, is that evening-primrose oil helps many patients with eczema, a skin condition characterized by itchy, scaly red patches, which is hard to treat. Two well-known British dermatologists, Drs. Steven Wright and John Burton, of the Bristol Royal Infirmary, showed that oral treatment with evening-primrose oil considerably helped one-third of eczema patients. Another third showed some improvement. According to Dr. Horrobin, these results indicate that eczema may be related to a genetic defect in the enzyme that converts linoleic acid into GLA.

The effect of primrose oil on rheumatoid arthritis is being explored by Dr. Robert Zurier, professor of medicine at the University of Pennsylvania, in Philadelphia. It's been known for some time that different prostaglandins, called the 2 series, are found in high levels in the inflamed joints of such patients. Some of the drugs commonly used to treat arthritis are thought to work by inhibiting the action of these prostaglandins. Dr. Horrobin believes that these arthritis patients may lack PGE1 and that the drugs being used to inhibit the action of the "bad" prostaglandins are attacking only half of the problem.

Dr. Zurier, working with artificially induced arthritis in rats, was able to suppress the inflammation in their joints both with PGE1 and with evening-primrose oil. How such treatment applies to the kinds of arthritis that afflict humans is quite unclear.

And then there is pre-menstrual stress, the bloating, headache, and psychological upset that some women experience in the ten days or so before their menstrual period. The hormone thought

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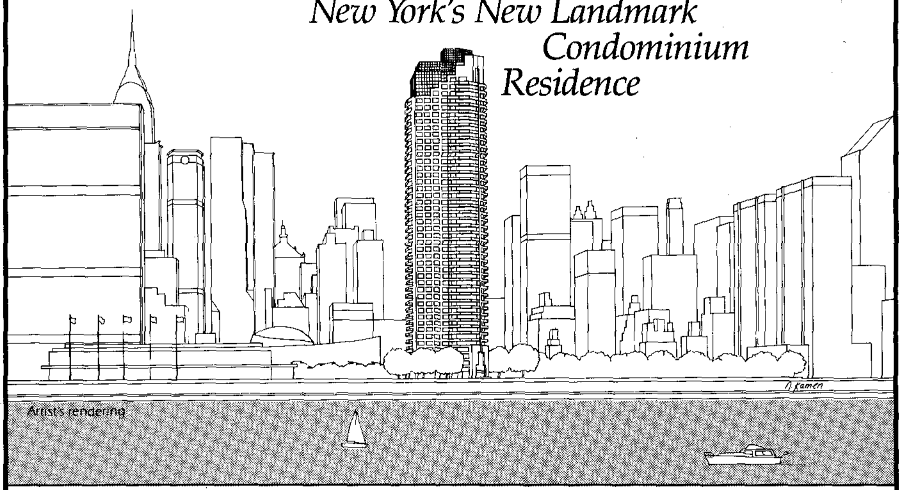

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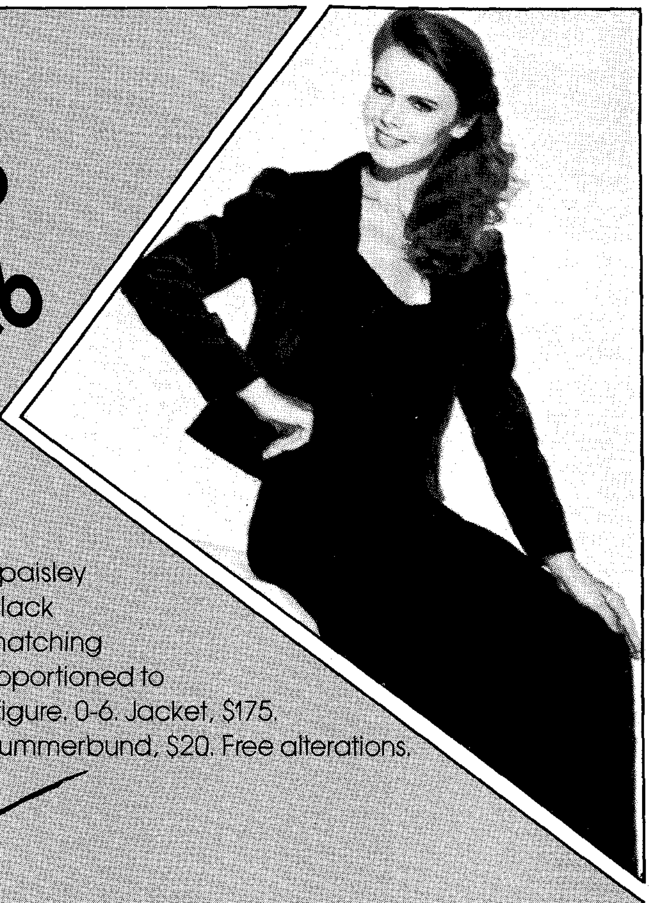

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to be responsible for all this is prolactin. "I injected it into myself," Dr. Horrobin told me, "and I became pre-menstrual. I was irritable, depressed, and I put on a lot of weight in 48 hours." But prolactin levels are excessive in only a few women who suffer from pre-menstrual stress.

In trying to explain this discrepancy, Dr. Horrobin examined the way prolactin worked in the body and found that its effect depended on the amount of DGLA available in the tissues for conversion into PGE1. If the DGLA was low, the effect of the prolactin was exaggerated, and the women felt all the symptoms of pre-menstrual stress.

Dr. M. G. Brush, of the Premenstrual Syndrome Clinic at St. Thomas's Hospital Medical School, in London, experimented with giving evening-primrose oil to 65 women who had not been helped by previous treatments at the clinic. He found that the symptoms of 61 percent were virtually eliminated, and another 23 percent were partially helped. Further studies are under way.

There is more. "Primrose oil is probably the richest source of polyunsaturates," said Dr. Horrobin. Polyunsaturates, which are also essential fatty acids, can lower the cholesterol level and blood pressure and reduce the stickiness of blood cells called platelets, thus theoretically lowering the likelihood of blood clots and heart attacks.

Although the whole prostaglandin-evening-primrose-oil story sounds a bit wild, these researchers are respectable medical people, affiliated with major universities and publishing their research results in orthodox medical journals. And they are extremely cautious about their claims for the curative powers of evening-primrose oil.

Such caution, however, is not being displayed by the health-food stores where primrose oil can be purchased at about $20 for 100 capsules, a two-to-three-week supply. A therapeutic effect for a non-prescription food supplement cannot be claimed unless the manufacturer goes through the Food and Drug Administration's strict drug-licensing procedure, which can cost millions of dollars and takes years. But stores seem eager to promote the oil. When I purchased evening-primrose oil, the cashier tucked into my bag reprints of a story from the *Star* entitled "Flower Oil May End All Hangovers" and one from the *National Enquirer* entitled "Relief for Menstrual Discomfort — Primrose Oil."

In a few years, when the results of the medical research are in, it will be clear whether such claims have any validity, or if the oil of the evening-primrose plant, which was valued by the Indians for its medicinal properties and sent back to Europe by early settlers, is just another failed panacea. ■

Music/Peter G. Davis

WITCHES AND WIMPROCK

"...Peter Hall's *Macbeth* at the Met was misguided Verdi; the new electronic version of *Poppea* was surprisingly pallid..."

Scotto as Lady Macbeth: *The director turned her into a tea-party Blondie.*

CURTAIN CALLS AT THE METROPOLITAN Opera these days can be more dramatic than the actual performances. The final solo bows taken by the cast of the Met's new **Macbeth** may have drawn only polite applause, but when the production team appeared, the wrath of hell crashed around their heads. Not since Jean-Pierre Ponnelle's perverse *Flying Dutchman* several seasons back has a Met audience voted nay so unanimously or vociferously.

Perhaps this time it was an overreaction. In Europe, far more outrageous spectacles are taken in stride and temperately discussed afterward; but Met operagoers tend to bristle immediately if a director forces them to think twice about a familiar work. Still, this *Macbeth* was a perplexing production that risked much, often stumbled, and finally veered off course. Anyone can make an honest mistake, and Peter Hall—whose work is much admired at Covent Garden and Glyndebourne, not to mention on Broadway (*Amadeus*)—seems to have made a serious one in his Met debut. If I understood Hall's intent correctly, this was an attempt to re-create the original dramatic flavor and elaborate physical appearance of the revised 1865 Paris version of *Macbeth,* in part by adhering closely to Verdi's instructions regarding the vision of Banquo's ghost, the treatment of the witches, the apparition of the eight kings, and numerous other sticky scenic details.

The sets and costumes by John Bury—blasted heaths and dank castle rooms drenched in dark red hues—paralleled this period approach carefully, often creating flamboyant stage pictures that could only have originated in the heyday of nineteenth-century romantic Italian opera. Usually, this sort of traditionalism enchants Met audiences, but only when filtered through the contemporary rose-colored fantasies of a Zeffirelli. Hall's antiquarianism is much more severe and probably truer to the source. The question remains whether this approach is desirable, let alone even possible, in the case of *Macbeth.*

The answer turned out to be no. Hall's neo-conservatism has worked well for less problematical operas. But *Macbeth,* with all its flashes of genius, has many intrinsic flaws and needs a sympathetic director's help to disguise them—after all, that 1865 Paris premiere was something of a flop too. The biggest stumbling block has always been the witches, an element of vital dramatic importance to Verdi, but one for which he was unable to find a convincing musical solution. Since the vulgar, cheerfully banal choruses assigned to these weird creatures will always sound amusing, Hall decided "to go with it"—witches kicking up their heels, cavorting through the air on broomsticks, and in general behaving like Bedlam loonies. The effect was ludicrous, particularly in the third-act dance sequence, with a nude Hecate rising from the cauldron, followed by nine spirits of the air dressed in classical ballet attire for *Les Sylphides.* If that is what actually happened in 1865, why repeat past mistakes?

Hall also attempted to create a cross section of eleventh-century Scottish society by individualizing the chorus into soldiers, citizens, children, bards, refugees, thanes, ladies-in-waiting, and so forth—all wasted effort and completely irrelevant. Verdi does not use the chorus to add local color, and we do not really care who these people are. In *Macbeth,* the chorus functions as a generalized ecstatic force that comments on the tragedy and never actively participates in it. The tremendous choral finales of Acts I and II should provide a clue, even for the densest director.

But then, the two principal figures did not come off much better. Lady Macbeth made her first entrance looking like an ingenue dressed for a tea party in her pretty red frock and matching hair ribbon. As a couple, she and her befuddled kilted husband seemed more prepared to perform a Blondie-and-Dagwood skit than a somber drama about regicide and moral decay. Their relationship did become more ominous later on, thanks to some heavy sexual byplay, but even that seemed beside the point. Verdi's *Macbeth* compresses Shakespeare's play into a single tragic event—the relentless self-destruction of two people through their own greed and lust for power. By concentrating on extraneous theatrical embellishments and misplaced historicism, Hall lost sight of the central theme and fatally diluted its impact.

Sherrill Milnes and Renata Scotto gamely entered into the spirit of the production, but I wonder if they ever believed in it. Although cast in a dramatic straitjacket, both of them managed to survive purely as vocal presences, especially Milnes. He has

Photograph by Henry Grossman.

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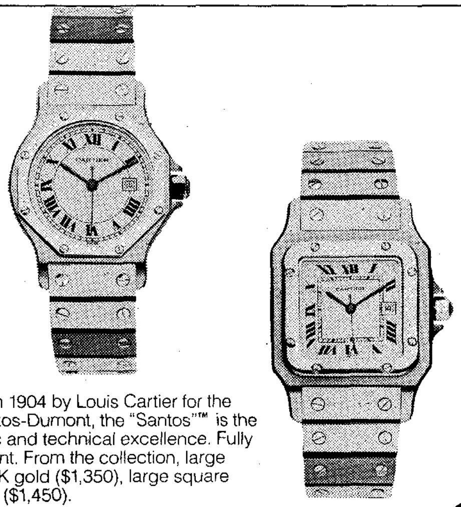

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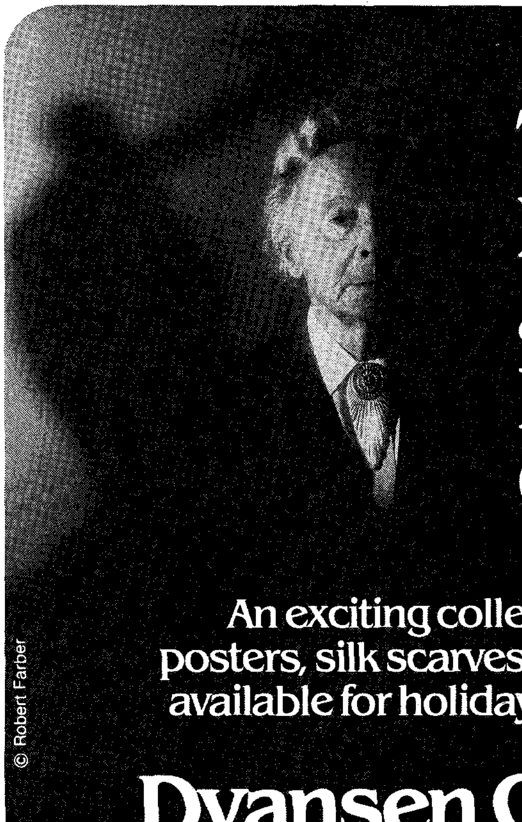

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sung Macbeth for many years, but never have I heard him inflect the music so sensitively or use his voice so expressively. Obviously some of this newfound subtlety arises from the fact that he can no longer hurl out the notes with the same careless abandon of ten years ago. Even so, his voice is in fine shape, and no other baritone can now equal him in the role.

Scotto rose from the ashes of last season's *Norma* to recoup audience favor. She too sings with greater care these days, shrewdly minimizing the less attractive characteristics of her voice without sacrificing an ounce of dramatic power. Ruggero Raimondi's lightweight Banquo and Giuseppe Giacomini's blunt Macduff were acceptable if not exactly ideal. James Levine conducted a scrupulously complete *Macbeth* in his familiar energetic fashion. The orchestra sounded excessively loud, harsh, and glaring much of the time, but at least the music made far more sense than the misguided events on stage.

THE NEW YORK LYRIC OPERA'S RECENT production of Monteverdi's **The Coronation of Poppea** threatened to make a real kinky break with tradition. Michael Ward scored the 340-year-old baroque opera for electronic rock instruments; John Haber built his production around a cast of pop-soul-gospel-Broadway singers; Haber and Ward collaborated on a racy four-letter-word English translation; the performances took place in Xenon, a discotheque on West 43rd Street, and Manuel Lütgenhorst designed sets that were the latest thing in glitzy neon-and-metal pop art.

Perhaps we are becoming jaded by such bizarre flights of operatic fancy, but somehow it was impossible to get very passionate about this bland *Poppea*, either pro or con. The score itself was not excessively violated. After all, there is no real full score—most seventeenth-century operas exist in a shorthand form, and every modern production needs the helping hand of an editor. The standard opera-house version for the past twenty years has been by Raymond Leppard, whose lush symphonic realization is as far removed from Monteverdi's original as is this souped-up edition for electronic rock band. Although he trimmed about half an hour from the opera, Ward remained more or less faithful to the melodic lines and indicated harmonies. So far so good, but the glassy organ-like sonorities, glutinous textures, and thudding percussion effects soon became monotonous, and aural fatigue set in early. "Wimprock," snorted my rock-musician companion, who compared the whole thing to a depressing amalgam of *Godspell* and Barry Manilow.

Haber's direction turned out to be surprisingly tame. *Poppea* is a randy tale in which the debauched Nero and his oversexed empress-to-be successfully break all moral codes and destroy everyone in their path—a powerful production can make their bewitching final duet sound like a horrifying apotheosis of lust triumphant. I have seen performances in the opera house far more daringly lurid than this discreet, theatrically pallid staging, which seemed little more than an efficient piece of blocking.

Only Carolyn Dennis as Poppea brought life to the drama. Her warm presence, spectacular gospel cadenzas, and potently expressive singing were entirely Monteverdian in spirit if not in manner. She is a rarity, one of those natural performers who convince any audience that everything they do is absolutely right. The rest of the uneven cast sang in whatever style happened to suit their voices or musical backgrounds. About the only consistent element in the whole tedious affair was its unrelentingly stiff self-consciousness.

ANYONE WHO WANDERED INTO **Symphony Space** during its recent fifth-anniversary Wall-to-Wall marathon could scarcely have gone wrong. Some of the upper-Broadway area's better-known musical residents were performing onstage—Pinchas and Eugenia Zukerman opened the festivities at 11 A.M. in Bach's Fifth *Brandenburg* Concerto, while just about the whole West Side closed out the day twelve hours later in a community sing of the Bach B minor Mass. In between, I caught an eloquent interpretation of Beethoven's wind-and-piano quintet by Robert Merfeld and members of the Sylvan Wind Quintet, some delicious trio sonatas by Bach's sons played by the New Baroque Soloists, a selection of Britten's choral music sung by the Canticum Novum Singers, and an impassioned rendition of Aaron Copland's Sextet. John Cage was also on hand and so were the Aeolian Chamber Players, Ruth Laredo, Sharon Robinson, Don Gillespie, the Apple Hill Chamber Players, Peter Schickele disguised as P.D.Q. Bach, and the Emerson String Quartet.

It was quite a celebration. Symphony Space has grown steadily over the past five years without losing sight of its function as a community service or as a low-cost facility for performing artists, offering over 200 events every year in music, theater, and dance. Around three o'clock in the afternoon, Copland himself arrived to charm everyone and field some impromptu questions from the audience. "Don't give up," he advised a budding composer; "but don't make a fool of yourself either," he added quickly. Mainly, Copland was there to applaud Symphony Space, after five years a New York cultural treasure that is beginning to look indispensable. ■

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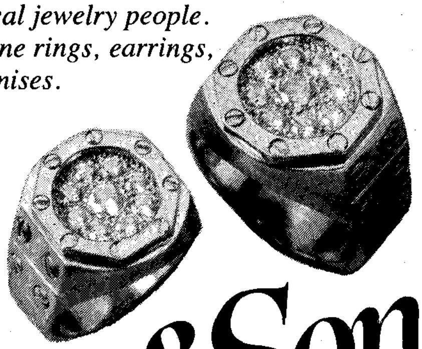

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ART AND CRAFT

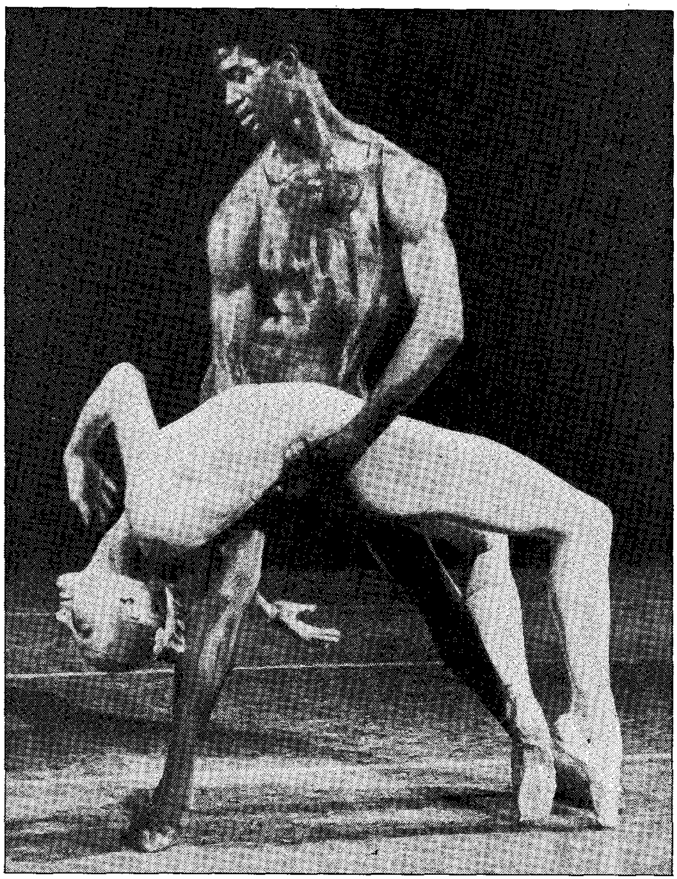
"...City Ballet's new *Création du Monde,* by 'apprentice' Joseph Duell, is sophisticated, first-class entry-level work..."

THE VERB "CREATE," GEORGE BALANCHINE has often instructed us, must be reserved for God's work. Even "choreograph" seems to have pretentious connotations for him; on the roster of the **New York City Ballet** he lists himself simply as "ballet master." When interviewers ask him to describe his work, he replies, "I am a carpenter." Yet the dances he's made to Mozart's Divertimento No. 15 and Tchaikovsky's Second Piano Concerto—both ravishingly performed in the first week of the company's winter season at the New York State Theater—are as close as I expect to come to heavenly handicraft.

In the woodworking department, there is Peter Martins, whose recent *Concerto for Two Solo Pianos* promotes him from journeyman to master carpenter. It is a prodigious display of blueprinting and doweling, lacking only that invisible essential that the Almighty breathed into Adam. In the apprentice slot we have Joseph Duell, whose *La Création du Monde,* made for the School of American Ballet, has been taken up by the parent company.

The Milhaud score, in which African rhythms are already transmuted into *le jazz hot,* was composed for Les Ballets Suédois in 1923. Jean Börlin staged it as a *faux-naïf* version of Genesis, complete with the successive appearance of foliage; fish, fowl, quadrupeds; and finally the first man and woman. Since then, a number of well-known choreographers, lured by the engaging music, have produced versions of varying literalness.

In keeping with the contemporary trend toward abstraction, Duell sheds all but the essential connotations. The ensemble, sinuously rippling and pulsating, is the seething primordial slime; the majestic Jerri Kumery is an Earth Mother; and two gorgeous creatures, Maria Calegari and Mel Tomlinson, play the main couple.



Adam and Eve: *Tomlinson and Calegari in* La Création du Monde.

Like Martins in his early efforts, Duell has listened to the music and obeyed its dictates—a strategy that at least keeps his ballet simple and honest. This revised version is still somewhat plagued by symmetry. In the big groupings, the stage picture splits down the middle into twinned reflections, like a Rorschach blot. I'd like to think the effect was an intentional reference to the primitivism of the original. David Mitchell's handsome new designs for the production take that tack, being contemporary but for one glance backward. While Fernand Léger's costumes for Ballets Suédois made it quite clear who was a monkey, who a crab—doubtless reducing both to near-immobility—Mitchell clothes Duell's corps in streamlined unitards splashed with throbbing reds and blues. But his matching back cloth is etched with faint Art Deco motifs.

One can be surer of Duell's sophistication in the treatment of the scenario. Although Man and Woman emerge in the sort of solemn rituals one might expect, their getting together is contrived with considerable subtlety and wit. Their duet opens with the slow stalkings, circlings, and loaded glances that familiarly represent the first waves of desire. But no sooner is there a consummating embrace than mood and venue change. This is not Eden's fatal bedchamber but a party in the nightclub of the hour. Our hero and heroine have become blithe and scintillating—the liveliest boy and the prettiest girl in their crowd. From then on, the action, still at the behest of the music, shifts scene and atmosphere with increasing speed. At one moment the most beautiful couple the world has ever known are icons; in the blink of an eye they're the talk of the town. I can't say that Duell is usurping the Lord's work with this *Création,* but it is first-class entry-level construction.

The City Ballet takes almost none of its identity from stagings of evening-length, storybook ballets. When it launches into its month of *Nutcrackers* in December, many of the hard-core fans pretend the troupe is out of town. Even those who relish an occasional *Coppélia* and *Midsummer Night's Dream* tend to assume that these productions have little to reveal to old friends.

I admit I went to the first *Coppélia* of the season only to see Patricia McBride, who was returning to the stage after some happy family events—the adoption of a daughter and the birth of a son. Once there, I was entranced anew by the astuteness and charm of the choreography—a mixture of tradition and novelty, by Balanchine and Alexandra Danilova—and by the richness of interpretation the dancers gave it.

After a first act marred slightly by forced effects, McBride got her bearings and gave us the Swanilda for which she

Photograph by Martha Swope.

is adored: radiant and recklessly high-spirited. The beauty of her performance lies in the perfect parallel she makes of dancing and acting to embody these traits. My memory of her sparkling variations in Act III was so keen her execution of them here was simply proof that she's lost no ground during her leave. But her playing in the decisive encounter with Dr. Coppélius gave new dimension to the ballet's themes.

When she impersonates the inventor's finest mannequin, tricking him into believing he has endowed it with the creative essential—an informing spirit—this Swanilda is so temperamental you see why her prosaic fiancé might occasionally seek respite from her volatile charms in a flirtation with a docile doll. Although each in his own way worships her vivacity, neither Dr. Coppélius nor Franz is equal to this woman when she's operating full throttle. Set on her dazzling, erratic course, she's like the butterfly that Franz so heartlessly nets and stabs with a pin—so he can display the colorful creature on his breast.

The superlative dancing of McBride's Franz was perhaps predictable. Ib Andersen's natural gifts allow him to make matters such as midair reversals of direction thrilling not merely for their uncanny prowess but for their sense of flight. He conveys one of the purest delights ballet has to offer—virtuosity as poetry. What was unexpected was the strength and warmth of his partnering. Since last season he seems to have grown from a well-mannered but diffident boy into a man for whom formal courtesies are a means of expression.

Andersen is essentially a lyrical dancer, so you don't look to him for dramatic power. Yet as a product of the Royal Danish Ballet—to whom role playing is as important as the execution of steps—he instinctively freshens the stock character assigned to him with realistic detail. So continuously does he sustain the life of his part that when Franz is lying drugged in Coppélius's workshop, Andersen makes you imagine his fitful dreams.

The Dr. Coppélius was the veteran Shaun O'Brien, who never does the role twice alike. The ingredients are constant: part crazed inventor, part sorcerer, part decrepit old man. But the proportions vary, not just from one performance to the next, but from one passage to another, so that the identity of this articulator of puppets remains rightly enigmatic. One point that is never missed, though, is the suggestion that this mad-pathetic-inspired manipulator is a choreographer. Balanchine evidently allows O'Brien great latitude—of interpretation and even of specific action—and the trust is not misplaced. O'Brien is a ham, to be sure, but a ham with almost divine instincts. ■

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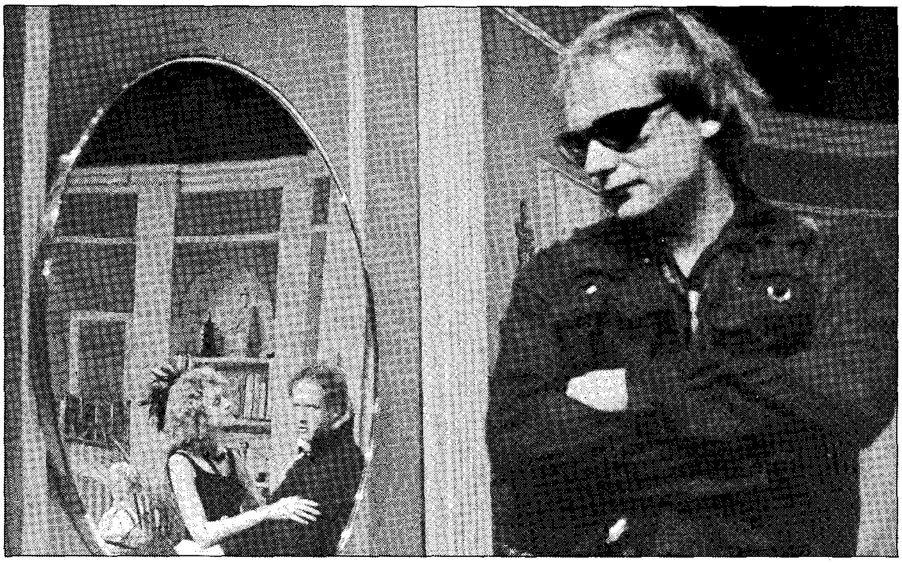

Three's a crowd: *Jill Larson, Michael Sacks, and Paul Guilfoyle.*

FOUR YEARS AGO, TERRENCE MCNALLY'S *Broadway, Broadway* failed to make it to its reiterated destination. Now, updated and spiffed up as **It's Only a Play,** it is an enjoyable evening at the Actor's and Director's Theatre that could, with a little further focusing and recasting, make for a delectably stinging one. This is the story of an opening-night party *chez* a somewhat amateurish woman producer—or, rather, of the goings-on in her bedroom, one flight up from the madding crowd full of famous names, where she and others directly or indirectly involved in the production await the reviews of the play-within-the-play while also acting out a fragment of their own ongoing comic melodrama.

It's Only a Play is also an in-joke-within-an-in-joke. The hot young playwright and the hot-and-cold producer are loosely modeled on McNally himself and Adela Holzer, and the other characters (the playwright's actor friend who sold out to a TV series, the leading lady who pops every conceivable pill and devours every unconscionable drug, the kleptomaniacal director bored with his unearned kudos, the nasty critic who is also a pathetic would-be playwright, and—for all I know—the stagestruck temporary butler and the crusty, cab-driving crone) all have their real-life analogues, though some may be composites. If this is the mini-in joke, the mega- (or meta-) in joke is an endless array of saltily satirical digs at our entire theatrical Establishment, with all but Katie Kelly's name actually named, and much of it worthy of rampaging laughter, though it helps if you care about show business and are privy to its weed-overgrown byways.

For example, if a fictitious opus in a factitious review is referred to as the best American play since *The Lady From Dubuque,* this is funny only if you can recall that gilt-edged fiasco, and funnier yet if you know the real-life story behind the joke. There are, however, a good many jests that work almost as well if you're not in the know, as when, unaware of the Yale mafia, you hear the successful Broadway director's lament "Oh, God! Oh, God! I miss Yale." There is also a sufficiency of gags without prerequisites, as when the TV star unsure of his virility chances upon a passage in a letter from the playwright where this alleged close friend refers to him as "a miserable, no-talent fruit." Whereupon the producer, trying to be consolatory: "No talent? It's ridiculous!" Similarly, in a review naughtily ascribed to the pen of Frank Rich, it takes no inside knowledge to relish "The play tarnishes the reputations of everyone connected with it—not permanently perhaps, but certainly within their lifetime."

What makes this a truly amusing play, though, is not the wicked (but not too wicked) one-liners at the expense of everyone from Joe Papp to Lanford Wilson, from Charles Nelson Reilly to the entire cast of *Annie,* but, first of all, McNally's ability to build from laughs to bigger laughs. Thus when the playwright can finally find no other excuse for his flop, he exclaims to the critic, "I'll tell you one thing, Mr. Drew: God punishes people who get their plays produced on Broadway—he punishes them good." Which Drew tops with "Well, that's why he invented regional theater." This is, in turn, topped by a hilarious tirade against *that* institution—which, however, I'll let you discover for yourself.

Second, McNally can create encompassing absurd situations, and worry, squeeze, juggle them for prolonged cascades of visual and verbal humor, as when the still hopeful playwright gradually forces or cajoles all present to go down on their knees and pray with him to an as yet potentially benevolent deity: "If you cannot give us unanimous raves, give us the *Times*—the rest are negotiable." This, combined with insight into character, can make a scene work organically as well as dynamically. And, third, the gibes have depth, complexity. Thus when the actress, that peripatetic pharmacopoeia and addict absolute, declares, "I do a lot of self-destructive things, but I draw the line at television," the jape is two-edged, cutting joker and victim alike. Or the wit may be double-bottomed, as when the funny bit of reviewerese "The play is proof that you can still write a good play and have a house in the Hamptons" becomes funnier underneath, when you realize that said play is in fact trash.

Something is missing, though. Partly, it is the interaction of characters on a plot as well as a confrontational level—their ability to affect lives as well as situations. Partly, it is the too mechanistic switch, as when the internecine characters are heaped up too quickly and cozily on the same literal and figurative bed. And partly, it is the lack of a truly dazzling climax. Still, a little fixing and a more assured production might do it all. Paul Benedict has directed winsomely, but without that fiendishly calculated timing, that casual-seeming but

Photograph by Peter Cunningham.

relentlessly crackling energy that make farce the endearingly diabolical clockwork it is. There are adequate production values, and the acting is pleasing from all and immaculate from no one, though Frances Cuka, Michael Sacks, and Paul Guilfoyle stand out.

THERE IS ONE LESSON THAT BILL GUNN, the author of **Rhinestone,** which is also autobiographical and also about show business, might learn from the otherwise very different *It's Only a Play.* And that is distancing, irony—a lighter touch for sharper results. A play with music based on the author's own novel as well as experiences in Movieland, *Rhinestone* records, first, how a white-racist and stupid production team makes hash of a black screenwriter's script and supplants him with a white hack, and, second, a little of the hero's private and professional background.

The main problem is that Gunn is consumed with hate for not only Hollywood (where, as Sam Dodd, the hero, was told by his father, the black man is a rhinestone sharecropper) but also, it seems, the whole white race. The movie people are shown as crass, crooked, imbecile, and cutthroat to a man; if not openly black-hating, then at least vilely condescending, and if not outright killers, then slimy lackeys. An executive producer, "Cubby" Steinbeck, is not an obvious barracuda; but when the chips are down, he too is a devious swine. And the two white women (portrayed by the same actress) are a sluttish playgirl and a slatternly secretary. Now, you can write a short poem out of hate, but blind hate, like blind love, does not sustain three acts of what is supposed to be rich in shading, textured with ambiguities, nourished by conflict in which even the guilty have a little complexity and interest—to wit, a play.

The somewhat lesser, but still considerable, second problem is that, deriving too clearly from a novel, *Rhinestone* sprawls all over. Even Sam's wife (Novella Nelson, and miscast) comes in only sporadically and almost arbitrarily, representing a subplot given short shrift. Sam's father (Joe Seneca, and just right) is given even less to do, appearing only in the opening scene, to become one large loose end—or beginning. Cubby, who for a while holds out the faintest promise of dimensionality, is undercut by writing and acting alike: Michael Wager's performance carries irrelevant, disconnected self-absorption to a new low; the words and gestures seem to come from an overheated and malfunctioning self-adulation machine. To make matters more disjointed, the musical numbers (with agreeable but ultimately monotonous tunes by Sam Waymon and poor lyrics by Gunn) are introduced jerkily and jarringly; the choreography, by George Faison, is less than embryonic—zygotic.

What, then, is left? The odd line flashing with honest anger, the occasional bit of searing sarcasm redolent of pain. That, and a strong, controlled central performance by Joe Morton, who also sings compellingly. And, though not given any other kind of chance, Jackée Harry scores with her one solo song number. There is genuine ache in Gunn's play, but even ache needs to be sculptured, orchestrated, dramatized.

THE REBUILT PAPER MILL PLAYHOUSE IN Millburn, New Jersey, is a joyous edifice: pretty to look at and comfortable to sit in. But **Robert and Elizabeth,** an oldish, British, frumpish musical, shakily based on *The Barretts of Wimpole Street* (itself creaky) was not the way to reopen it. Though Paul Wonsek's sets and Jim Coleman's musical direction are fine, all else is forgettable or unforgivable. Into the latter category falls the performing of Mark Jacoby, Ron Randell, and several others, though the direction and choreography take the inedible cake. They were quarter-baked by Robert Johanson. How do I loathe them? Let me not recount the ways.

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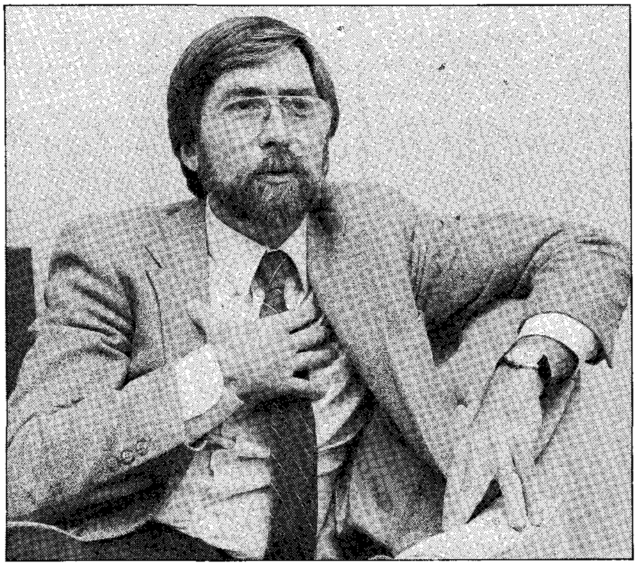
Books/Thomas Powers, Kay Larson

BACK TO THE STONE AGE

"...Scheer's compelling book tells us the men responsible for our safety no longer think a nuclear war is unthinkable..."



Scheer: *Reagan's men are playing at cowboys and Indians.*

With Enough Shovels: Reagan, Bush & Nuclear War, *by Robert Scheer. Random House; 285 pages; $14.95.*

ONE NIGHT IN THE FALL OF 1981, T. K. Jones, an official in the Department of Defense, did something dumb. He told Robert Scheer, a reporter for the Los Angeles *Times*, that a nuclear war need not be as bad as generally supposed. Yes, there would be many deaths and widespread destruction, but a few simple precautions might save millions of Americans. For example, Jones said, "you can make very good sheltering by taking the doors off your house, digging a trench, stacking the doors about two deep over that, covering it with plastic so that rain water or something doesn't screw up the glue in the door, then pile dirt over it.... If there are enough shovels to go around, everybody's going to make it."

An aura of boyish enthusiasm attaches to this remark, as if war in the nuclear age were not really so different from cowboys and Indians. Of course, many Americans might not be in a position to follow Jones's advice—the ones who live in cities, for example. One imagines the legions of singles from the Upper West Side trooping toward Central Park carrying bathroom doors. Then there are all the folks who live in Wisconsin or Montana, where the snow often covers the ground from December through April. Also those who are too old, or too young, or who have never turned over a flower bed, much less dug a trench.

But the practical objections, numerous as they are, pale beside the real significance of Jones's remark. His enthusiasm for civil defense, shared by others in the Reagan administration, suggests that the U.S. government is on the verge of giving up hope that a nuclear war can be avoided altogether. If true, this is a sea change of the most momentous sort, and one bound to be alarming in the extreme to Russian leaders. The last public speeches of Leonid Brezhnev, and the first by his successor, Yuri Andropov, strike a somber note of warning that the Soviet Union will not be pushed around, or frightened into silence. A pessimist might conclude that Reagan's chief arms controller, Eugene Rostow, was right when he wrote to a friend five years ago that "we are living in a pre-war and not a post-war world."

With Enough Shovels is Robert Scheer's account of thinking about nuclear war in the Reagan administration. What struck Scheer, and what strikes the reader, is not so much the note of concern—even fear—with which officials describe Soviet strategic-weapons programs as the air of confidence that the United States can somehow push the Russians to the wall and get away with it. The ordinary language of defense planners is often frightening to civilians, but Scheer heard, and recorded, something different and more ominous. Officials such as Jones and Richard Perle, another Department of Defense expert who used to work for Senator Henry Jackson, appear to feel the Soviets are vulnerable to an all-out strategic-weapons race that could break the back of the Russian economy and even leave them militarily exposed. Of course, the administration insists it is only trying to catch up, claiming the United States in effect disarmed unilaterally during the 1970s—something denied by other experts questioned by Scheer.

It is always hard to know what is going on in the minds of high officials. They are practiced in bland evasion, and their official documents are locked away in secrecy. But Scheer is convinced that Reagan and his principal advisers, as well as other officials seeded throughout the administration, believe that a big nuclear war with Russia is "winnable." As evidence he cites the five-year Defense Guidance Plan, adopted by Secretary of Defense Caspar Weinberger last spring, and another document so secret it is not even named—an eight-page presidential directive that outlines an ambitious program to wreck the Soviet economy and dismantle the Soviet empire in Eastern Europe. An unnamed official said this plan calls for a "full-court press"—a basketball term meaning an attempt to seize the ball in enemy territory. It is presumably this document that authorized Weinberger to plan a concrete program that would allow the United States to wage a protracted nuclear war.

A good many books about nuclear weapons have been published this fall. *With Enough Shovels* is one of the best. It is clear, simple, compelling, and useful. It is also short—124 pages of text, backed up by 69 pages of notes (including so many excerpts from articles and news stories it is practically an anthology) and 80 pages of transcripts of interviews with eight former and present officials, including Reagan and George Bush. Scheer's message is short, too. It is that the men responsible for the nation's safety no longer think nuclear war is unthinkable. **—T.P.**

On Art, *by Marsden Hartley; edited by Gail R. Scott. Horizon Press; 327 pages; $19.95.*

The Art Presence, *by Sanford Schwartz. Horizon Press; 246 pages; $13.95.*

"EVERY ARTIST IS SOME SORT OF A RELATIVE of some other artist," observed the

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Thomas Powers is the author of the forthcoming Thinking About the Next War.

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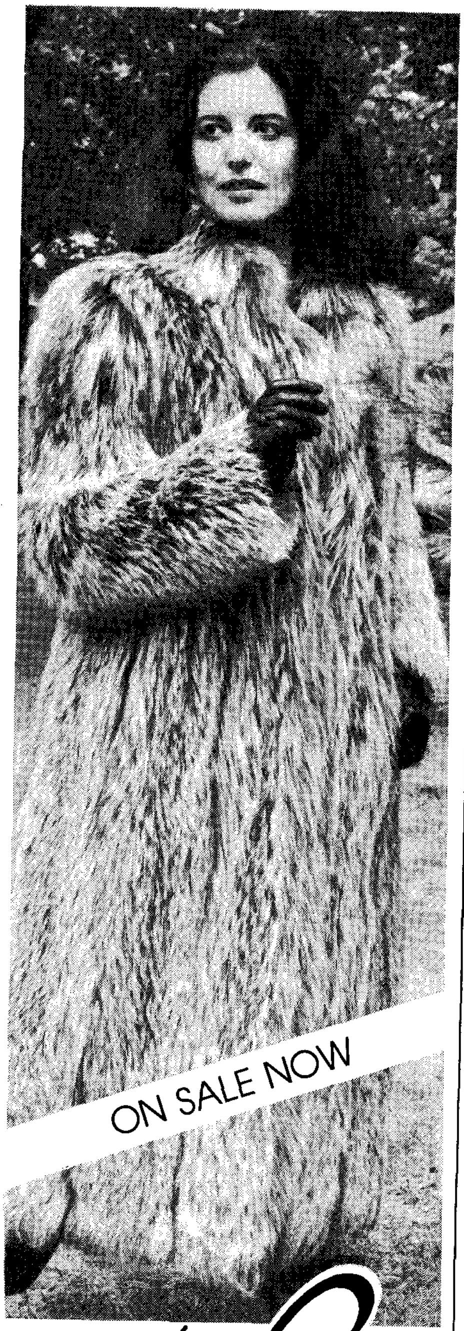

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"...Hartley writes in an artist's language, with a partisan's anger..."

American modernist painter Marsden Hartley, offering the best argument for why artists should write about one another, and why their writings should be valued by the rest of us. Hartley wrote about everybody—Ingres, Memling, Audubon, Lachaise, Leonardo, Gauguin, Picabia, Rouault, Eakins, Homer, Ryder—and always in the tone of a passionate uncle eager to chide, congratulate, and instruct.

Considering that his primary mission was making art, it's astonishing how much Hartley wrote: Thousands of pages of mostly unpublished manuscripts were discovered in a trunk after his death. In both volume and quality, they make a remarkable collection, one that nudges Hartley into the select company of artists who were excited by words: van Gogh, Gauguin, Kandinsky, Robert Smithson, Robert Motherwell, Fairfield Porter.

Art historian Gail R. Scott plans to convert the contents of the trunk into three volumes: To come are Hartley's writings on other arts, and his poetry. What we have here is Hartley on art, the subject that most profoundly occupied him between 1914 and 1943, during his travels through Europe and America in search of himself and his style. Though he wandered over the world, Hartley was aloof by nature; he seems to have written to keep himself company, and he rarely felt inclined to take the grit out of his syntax or temper his occasionally rapturous language.

But his is an artist's language—and a partisan's anger. About Gauguin he witheringly remarks that "integrity was not to be his strong point." He scoffs at Munch, "first of all because he permits himself to mix his technical metaphors by painting in oil with a water colour method . . . creating in the end a wash, instead of passages full of body. No such passages of rich body are to be found in Munch as are found in Rembrandt and Goya who are great among painters because . . . to them depth of tone was inviolably implied in the nature of the depth of experience."

About Georgia O'Keeffe—and Ryder, Milton Avery, and many of their compatriots—Hartley was a passionate polemicist. In O'Keeffe's work,

> there are blacks that are so black that the peril of annihilation becomes immanent—there are whites so acutely adjusted to their own speechlessness that they seem almost to talk in a prescribed monotone. . . . The struggle is always toward a glorification of the visible essences and semblances of earth, or, to employ a fine phrase of Cocteau's "Enfants Terribles"—"the privileges of beauty are enormous—it affects even those who have no experience of it."

Hartley glorified the "visible essences and semblances of earth" from the heart of the struggle, the middle of the war. To turn from his book to that of a noncombatant is to supplant both grit and rapture with Hartley's anathema, objectivity. Sanford Schwartz approaches art writing not as a family member but as a genealogist, for whom biography and destiny are fused. The method is unusual these days, especially among art critics, most of whom are still attuned to what Schwartz calls a "mechanical, witless version" of the formalist style codified by Clement Greenberg. "Personal sensibility, like 'interpretation,' is the enemy for many serious, committed young art writers," complains Schwartz.

His goals are somewhat different: a loose fusion of Baudelaire's style of physical description and Pauline Kael's catchy, personal style of film criticism in *The New Yorker,* for which Schwartz has also written. He is better than any young critic I can think of (he is 36) at bringing biography to bear on an artist's work. He links Max Weber's piousness about modernism to the reverence of his Orthodox Jewish family. He says that Arthur Dove "expresses the adolescent, waking-up strength of things," and though I disagree with his description, I am captivated by it.

Schwartz takes on artists, photographers, art writers—including some of the people considered by Hartley, and Hartley himself. His insights into personality often produce acutely interesting and out-of-the-ordinary portraits of artists we thought we knew well. But if young critics tend to avoid the biographical approach, there is a reason. It is far too easy to take unwarranted liberties with theories that can't be proved; the writer must know the artist down to his underwear. When Schwartz writes that, "uncertain of his instincts, Hartley intellectualized about all his decisions," or that "Hartley craved worldliness and cultural fame the way some people pursue money," he includes just enough truth to cover some rather large exaggerations. I like him much better when he applies himself to the work: "Marsden Hartley's most characteristic urge, in his art, is to reach out and clutch at what's before him, haul it in, alive and kicking, and pin it down, usually at an angle. . . . His spirit is tragic around the edges, and his greatest paintings are the dark ones. His darkness, like Ryder's, isn't gloomy or bleak—it's elegiac." On occasion, so is Sanford Schwartz's lightness.

—K.L.

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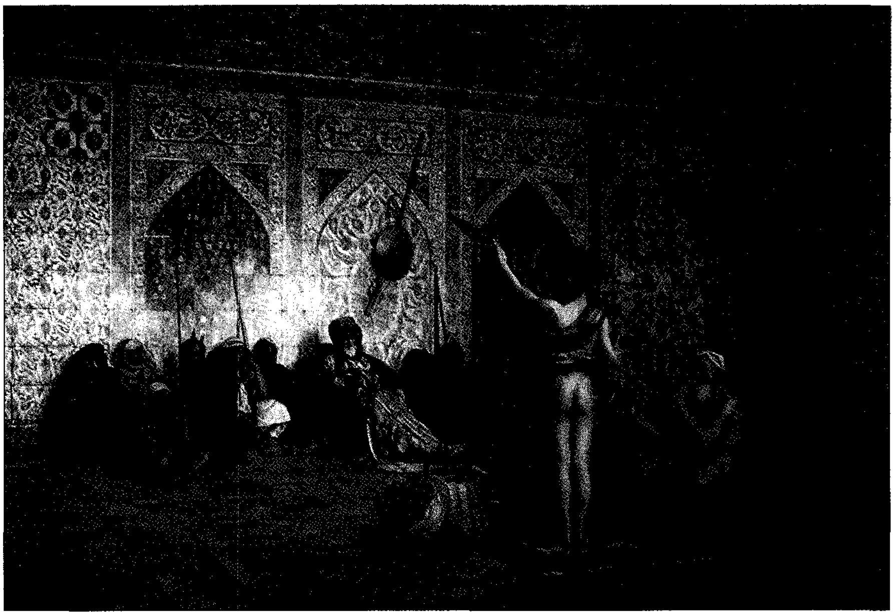
Art/Kay Larson

LUSTING FOR THE EAST

"...The show delivers you into an adolescent imperialist's fantasy of opium dens and women in slave markets..."

THE PASSION FOR THE EXOTIC EAST CUT a swath through French art from the Napoleonic era to the *fin de siècle,* and touched artists from Ingres to Renoir, Géricault to Corot, until Africa finally supplanted Arabia in the reveries of modern artists. Just how determined nineteenth-century artists were to escape the cloying grasp of bourgeois society can be appreciated in **Orientalism: The Near East in French Painting 1800–1880,** now at the Neuberger Museum on the state-university campus in Purchase, New York. Few exhibitions could be further removed from New York's current obsessions in art. A 40-minute train ride to White Plains and a 10-minute cab ride to the museum deliver you into an adolescent imperialist's fantasy of smoky opium dens and dark-skinned women in slave markets.


Fascinating twist: The Snake Charmer, *by Jean Léon Gérôme.*

Escapism, of course, is not the only reason for a visit. Expect to find a well-tailored show, not as rough or as ragged as an exhaustive examination of the theme might be. Manet, Matisse, and Gustave Moreau might have been in it, but are not; nor is the fifteenth-century painter Gentile Bellini, who was invited by Sultan Mehmet II to Constantinople for a portrait session, possibly the first such exchange between Renaissance Christian and Muslim. "Orientalism" grows out of the researches of Donald Rosenthal, chief curator for the Memorial Art Gallery at the University of Rochester (the Neuberger is the second and last stop on the tour). He has confined his choices to the familiar exoticisms common to Romanticism and to nineteenth-century salon painting.

Nevertheless, this predictable formula has a fascinating twist. Rosenthal notes that North American museums are surprisingly rich in good works by the great salon painters—including Delacroix, Fromentin, Gérôme, Gustave-Achille Guillaumet, Alexandre Cabanel, and Ingres. It seems that astute American collectors followed the fashions in French academic painting during the last century. They ignored the minor artists, whose works have remained in France. The great works, of course, are also in France: Ingres's classic *Odalisque,* Delacroix's. *Death of Sardanapalus,* and Baron Gros's Napoleonic ode *The Plague of Jaffa,* to name but three, hang in the Louvre and are not likely to leave it for any reason. Such absences put certain limits on the current show's achievements.

But American collectors did well in the middle range. A grisaille (gray) version of the *Odalisque* is here from the Metropolitan. A much rearranged sketch for *The Plague of Jaffa* comes from New Orleans, and Delacroix's later and smaller copy of *Sardanapalus* (shown only in Rochester) arrived from the McIlhenny Collection, in Philadelphia. Although some of the most astonishing of the American holdings—Ingres's ice-creamy *Odalisque and Slave,* in the collection of the Fogg Museum, in Cambridge—are too precious to travel, Rosenthal has, by and large, managed to pull together an excellent North American survey of a nineteenth-century academic attitude that tends to be neglected in this modern era.

The artist best represented at the Neuberger is Gérôme, whose jewel-like realism and prurient eroticism probably represented to Cincinnatians—who bought *The Slave Market,* with its lineup of disrobed beauties, familiar to generations of art-history students—everything they couldn't find at home. One is inclined to congratulate them on their foresight. Gérôme was an accurate observer even while perpetuating the old imperialist fascinations with the "odd behavior" of the Near East's inhabitants. *The Snake Charmer,* borrowed from the Sterling and Francine Clark Art Institute, in Williamstown, Massachusetts, is a minor masterpiece of innuendo-tinged observation. Rosenthal quotes from the novelist Maxime du Camp's on-site description of an Egyptian snake charmer to prove to us that the boy's nakedness was commonplace, intended to convince the audience that control of the snake was not trickery. Gérôme's version of this familiar scene puts the purity of the boy's flesh in intimate contact with the shining skin of the snake, a sight that is startling enough. Gérôme, however, apparently had more than mere shock in mind. By silhouetting the snake against the similarly sinuous calligraphy decorating that astonishing tiled turquoise wall, he seems to be drawing a parallel between the boy's hypnotic control of the animal and the Arab world's relation to nature.

"Orientalism" is not really about the Orient but about European views of the East seen through the sorts of veils that still shroud Western eyes. Few artists bothered to travel to the scenes they recorded: Gérôme and Delacroix were among the rare adventurers to temper

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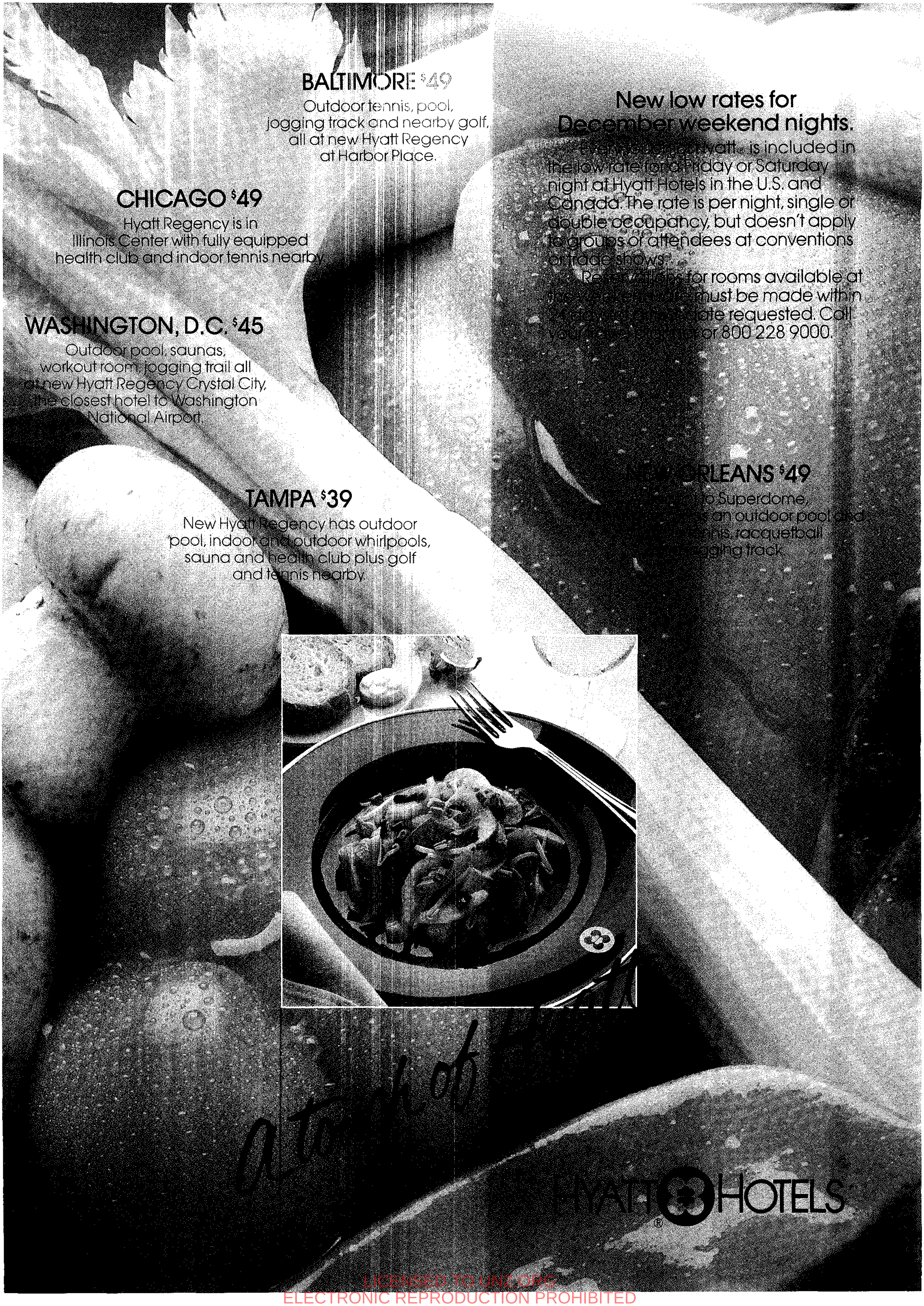
fantasy with fact. Even when they did venture East, artists tended to write in the romanticized language used by Delacroix on his trip to Morocco. The Arabs "are closer to nature in a thousand ways: their dress, the form of their shoes," he exulted in his journal. "And so beauty has a share in everything they make. As for us, in our corsets, our tight shoes, our ridiculous pinching clothes, we are pitiful."

Those sentences may seem tinged with an imperialist's condescension, but it's easier to think that Delacroix was right and that Europeans were drawn to the Arab world because they sensed some deficiency in their own. At least they set out in search of another point of view instead of assaulting it with yet another crusade. Europe had not yet grown up, but it was prepared to acknowledge its adolescence. (Through December 23.)

WE ARE FORTUNATE IN HAVING A chance to see how the Arab world saw itself, in a superbly varied show at the Asia Society. **Arts of the Islamic Book** presents a selection of illustrated manuscripts from the collection of Prince Sadruddin Aga Khan, the younger son of Sultan Sir Mohammad Shah, the spiritual head of over 12-million Isma‘ili Shi‘a Muslims, whose faith lost ground when the Safavi dynasty pushed it out of Iran. Prince Sadruddin, who was educated at Harvard, began to assemble his Islamic collection during his undergraduate years. These manuscript pages were fantasies, of course, intended to amuse the shahs and illustrate their family lineage, and are no more "realistic" than the Oriental scenes by Western artists at the Neuberger Museum. We may never know how the people lived, but we know that their rulers dreamed bejeweled dreams. (725 Park Avenue, through January 2.)

OH NO, ANOTHER EXPRESSIONIST? YES, and doing his best work yet. **Anselm Kiefer** is one of the new German whiz kids, but I confess that his clod-strewn paintings had never made sense to me until I saw them all in one place and considerably enlarged. These monumental canvases depict near-abstract sweeps of barren landscape: plowed fields and strawy meadows sprinkled with snow. Tufts of the real stuff—straw, sand, dead shrubs—protrude in a sort of stubble from painterly furrows of organic-hued umbers and earth-tinted blacks. In other words, reality intrudes on his whirling visions of a dark winter afternoon of the soul. All these "new" painters are still in flux, but whatever comes next in Kiefer's career, he is, for the moment, a powerful presence. (Mary Boone Gallery, 420 West Broadway, through December 4.) ■



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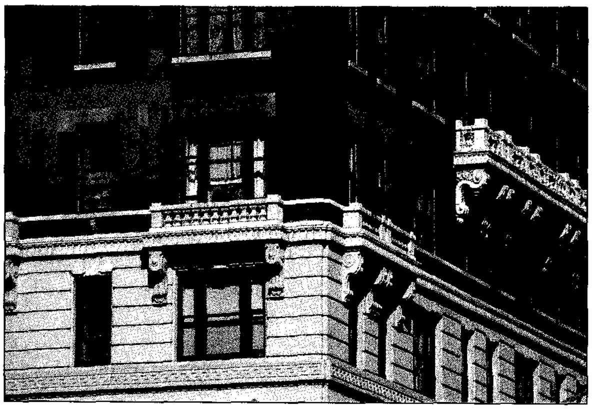
TRIMMING AND TRASHING

"...The stripping of ornament from the city's older buildings is producing a collection of architectural amputees..."



Ratty: *Stripping at 801 West End Avenue.*

THEY ARE BITS OF NEW YORK WE TEND TO take for granted: the terra-cotta gargoyles grinning down from the towers of lower Broadway; the fanciful stone scrollwork on the great Park Avenue apartment blocks; the green copper cornices that create a colorful conclusion to the buildings along West End Avenue; the intricate flora of the Chanin Building, on East 42nd Street. Mere details? Yes indeed, but ones that relieve the bulk and monotony of much of the city's architecture, varying the forms and delighting the eye. And you will be seeing fewer and fewer of them.

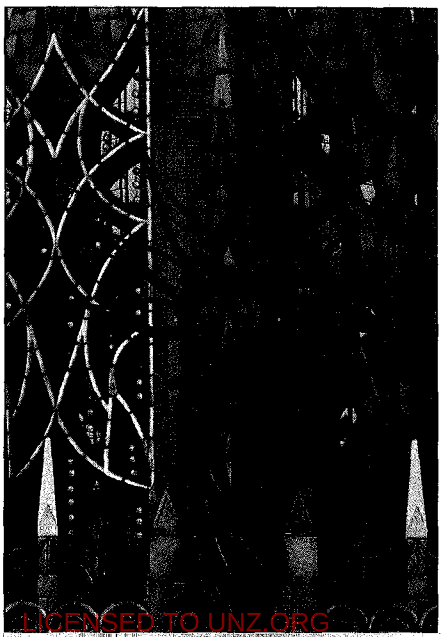
In a well-intentioned gesture made after a Barnard student was killed by falling masonry in 1979, the city instituted something called Local Law 10, an ordinance requiring landlords of buildings over six stories high to have the exteriors inspected periodically for potentially dangerous conditions. What has happened, however, is that many landlords, fearful of further accidents (there have been several this year, including one death), not to mention fines for failing to comply with the law, have been stripping their buildings of every piece of ornamental trim that might conceivably come loose. And the result is an increasingly ratty tapestry of quickie concrete patches, a growing collection of architectural amputees.

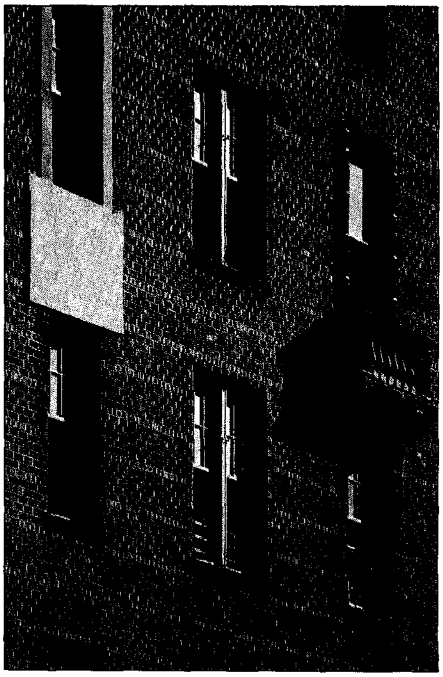
Ironically, the losses to the city's store of trimmings come as the architectural profession is eagerly pursuing ways of restoring decoration to design. So far the trend has had limited impact on New York. But for proof that it is happening, one need look no farther than the new A.T.&T. headquarters, designed by Philip Johnson and John Burgee, now nearing completion on Madison Avenue between 55th and 56th Streets (see "Tower of Power," by Craig Unger, November 15 and 22). When the world's richest corporation signs for a piece of architecture topped with a classical pediment and strung with ropes of old-fashioned pink-granite molding, one can be pretty certain that architectural ornament is back in the mainstream.

The twin trends of trashing and retrimming have set a lot of people—architects, preservationists, and city officials—to thinking about ornament with a new urgency: how to balance a concern for aesthetics with a concern for public safety; how to weigh a concern for history with one for current financial realities. Can we afford ornament? Do we, in the end, need it?

The answer to the last question lies in another: What is ornament really for? The early modernists found such items as finials and moldings a waste, preferring to concentrate on the more "honest" matters of form and structure. (The most notorious attack on ornamental excess was a 1908 essay written by a cranky Viennese architect, Adolf Loos, entitled "Ornament and Crime.") Their post-modernist heirs have put all that behind them and after several years of blatant borrowing from the more distant past (classical columns were the motif of choice) have settled into a determined search for ornament appropriate to our own day. "The period of revolution is past," says Richard Oliver, a 40-year-old architect and former curator of architecture at the Cooper-Hewitt Museum. "Nowadays we take the need for ornament for granted; we can't do without it."

Symbolic: *The General Electric Building.*

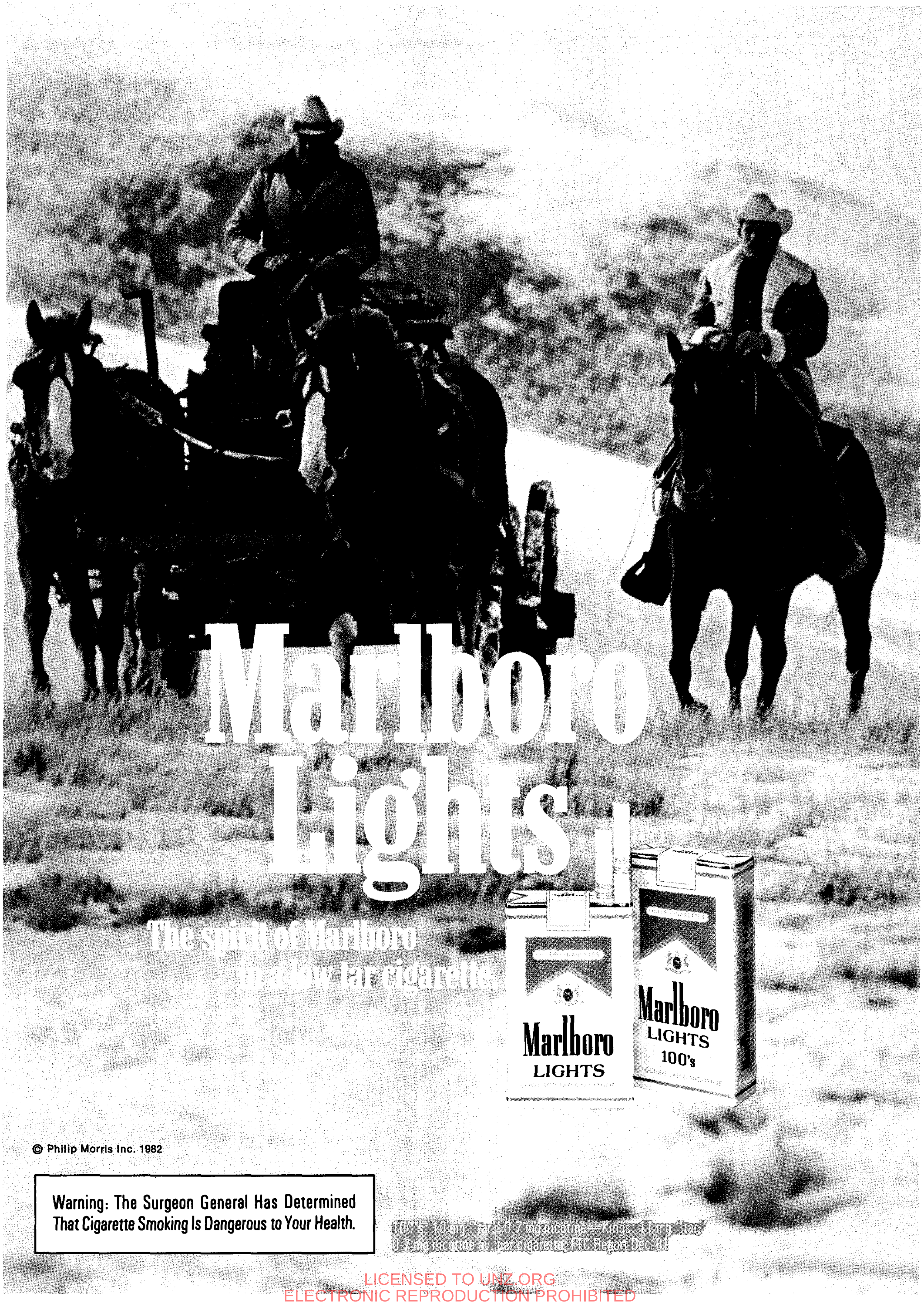




After and before: *820 West End Avenue.*

Oliver and many of his contemporaries argue that ornament is not necessarily just frosting on the low-cal modernist cake but can be an integral architectural element with functions of its own. Apart from its symbolic role—the bare-chested Noguchi newsmen on the Associated Press Building, the clock atop Grand Central Terminal, the lightning bolts on the General Electric (formerly R.C.A.) Building—ornament tells us what the parts of a building are about. Courses of molding alert us to the spacing of floors; pediments help us tell the main door from the service entrance;

Photographed by Andy Levin/Black Star.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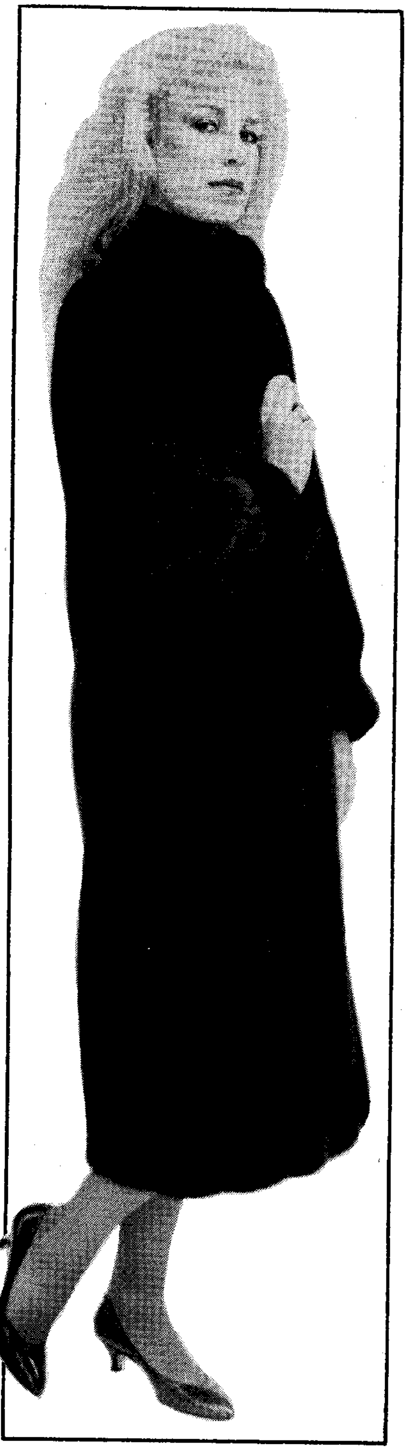
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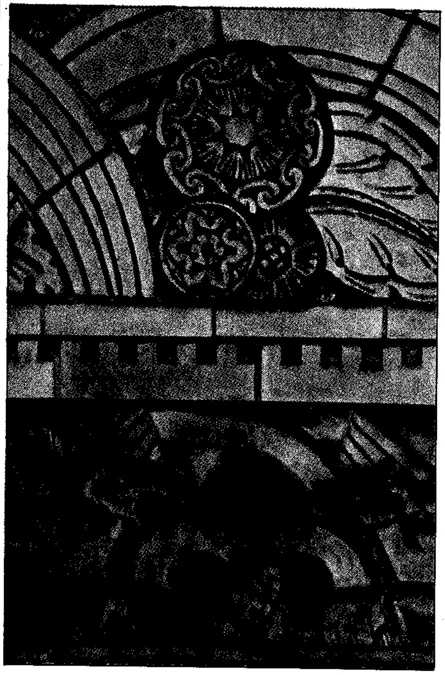
Cheering the building: *A Sullivan angel on Bleecker Street.*

pilasters remind us of the weight the structure is carrying. Whether it is symbolic, structurally expressive, or simply exuberant, ornament at its best is a celebration of the architecture, a cheer for the building's particular self.

Corinthian capitals are hardly practical these days, and they certainly don't make much sense on a 60-story glass-and-steel skyscraper. So architects are looking for some visual relief in new uses of contemporary materials. The results range from the elegant multicolored glass skin of Cesar Pelli's Museum of Modern Art Tower to the trendy exoticism of the Le Cygne restaurant, by the firm of Voorsanger & Mills, on East 54th Street, to the absolutely dreadful amusement-park appliqués on 747 Third Avenue.

This is a city that seldom turns over its big buildings to the best architects, and because of that we are not likely to see a flood of quality ornament at large scale anytime soon. Which turns us back, almost by default, to the decorating done when more people still cared about it. Even mediocre examples of the past are ennobled by the banality of most of what replaces them. To be sure, what is left is not without some protection. Anyone attempting to strip Louis Sullivan's angels from the Bayard Building, on Bleecker Street, or the gleaming eagles off William Van Alen's Chrysler Building would run afoul of the Landmarks Preservation Commission, which bars the alteration of such designated monuments without due cause.

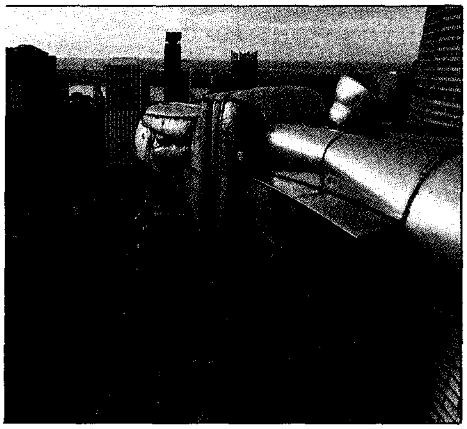

Integral: *The Chanin Building.*

But these are isolated greats. Like so much of New York's architecture, the brick mass of 801 West End Avenue, which has lost a strip of copper cornice and several chunks of sculptural ornament, is not a landmark, nor should it be. Neither is 820 West End, one block to the north, which this fall lost two of its balconies. Nor the Mayflower Hotel, on Central Park West, which is now minus its cornice, as well as a number of balconies and ornamental window frames.

The strippers have their reasons for what they are doing. One architect whose firm has done several restorations of ailing buildings since Local Law 10 went into effect (and has decided not to do any more) says that while a no-frills safety check of a ten-story façade can cost an owner no more than $1,700, the price of a thorough report complete with recommendations for repair can be "astronomical." The cost of the repairs themselves can be correspondingly high. The same firm recently commissioned an eight-by-ten-foot piece of copper-clad façade—the kind found on many New York apartment houses—and was given a bill for $25,000. The estimate for restoring the façade ornament of a five-story nineteenth-century brownstone in midtown came in at $200,000. Faced with the choice of paying that kind of money or risking the collapse of rotted pieces of sculpture, many landlords understandably take the cheaper road by having the worrisome protrusions shaved off altogether.

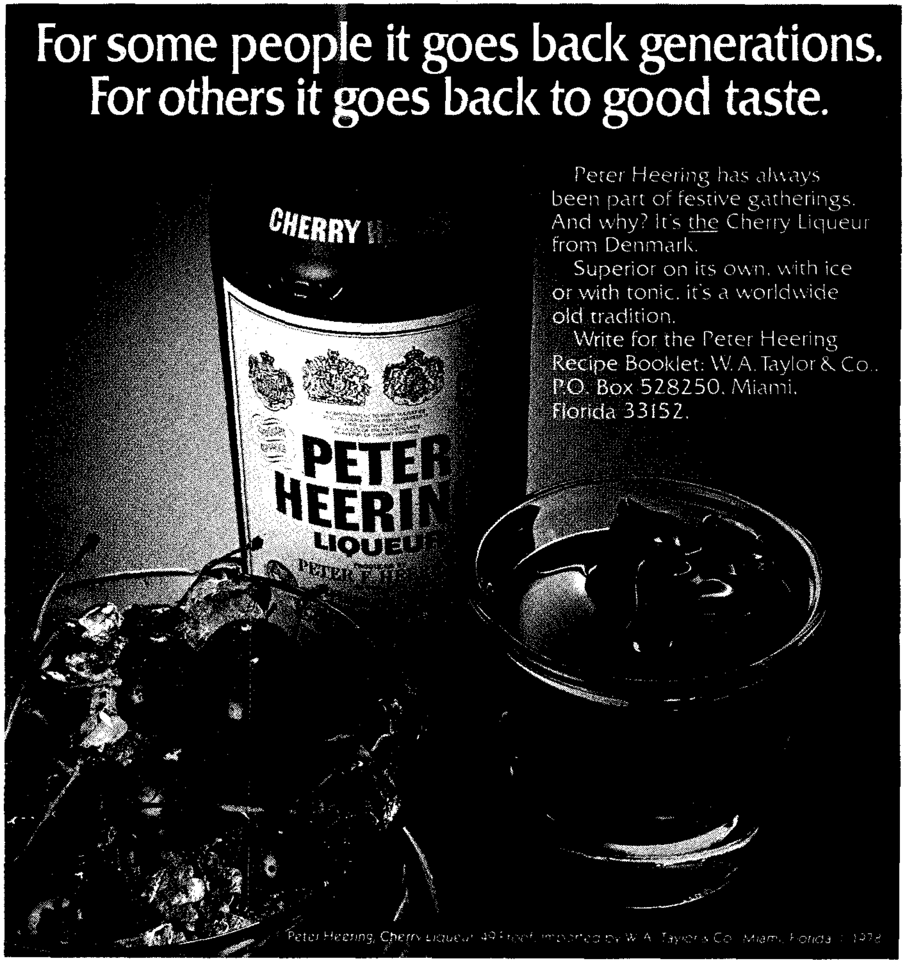
Does this mean a wholesale trashing of ornament on New York buildings not protected by the landmarks law? Some people think so. "This is going to lead to a great deal of damage," says David De Long, chairman of the Division of Historic Preservation at the Columbia University School of Architecture. "If any city in Europe had a law like Local Law 10, there would be nothing left." Philip K. Howard, an attorney and chairman of the zoning committee of Community Board 6, feels that the essential details of many buildings can be saved with less than total restoration. "It doesn't cost that much to do a Band-Aid job on a cornice," he says. "If we are concerned about picking garbage up off the street or cleaning graffiti off our subway cars, we ought to be concerned about having our older buildings the way they were meant to be, not like pillboxes. A terrible wave of destruction has been set in motion by this apparently innocuous law."

Concern is the key, but so far the city's Department of Buildings, which helped frame the new law and oversees its enforcement, is exhibiting precious little. "Local Law 10 was never meant as a license to rape old buildings," says Irwin Fruchtman, the department's commissioner. "It was passed to encourage landlords to practice preventive maintenance." Fair enough. But the deadline by which all affected buildings were to have been inspected was February, and only 68 percent of the buildings made it. That means that the owners of the rest, in order to cut the penalties mandated for delays, are in effect being pressured to speed up the stripping process. And in the haste to solve the immediate problems, others may be generated. Occasionally, trim will be removed and the scar either insufficiently sealed or patched with material that is chemically incompatible with the original. This can permit leaks and lead to more fundamental threats to the structure of the building than the faulty ornament posed in the first place. By the time preventive maintenance finally gets under way in earnest, there may not be much to maintain.


Protected species: *Chrysler eagle.*

No one would want to risk any more deaths or injuries due to expendable bits of ornament. But the city has made it difficult for even the responsible landlord to provide for the looks as well as the safety of his building. And consider the landlords who don't qualify for that category. Said a spokesman for the management of 801 West End Avenue on the matter, "Who cares about a 72-year-building?"

Bad question. ▬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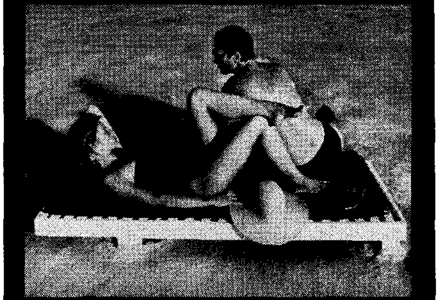

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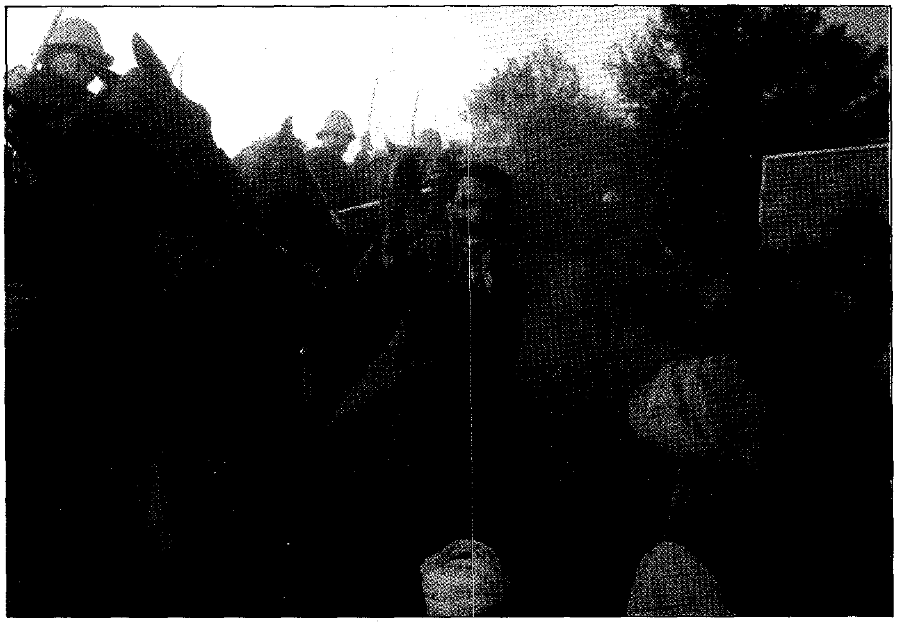
BIRTH OF A NATION

"...In its physical power, its transfiguring gaiety, Kingsley's performance as Gandhi rivals Olivier's as Henry V..."



Passive resistance: *Kingsley facing down police in Richard Attenborough's* Gandhi.

RICHARD ATTENBOROUGH'S STIRRINGLY old-fashioned **Gandhi** gets to the heart of the matter almost right away. In South Africa in the 1890s, the young Gandhi (Ben Kingsley), a British-trained barrister in a high collar and black coat, self-confident and conceited, a bit of a swell, arrives to take up legal work in the Indian immigrant community. Discovering that Indians have almost no rights that can be defended legally, he decides to lead a demonstration against the law requiring Indians to carry a pass at all times. As Gandhi gets ready to burn a group of passes in a public square, Attenborough builds tension by slowing the scene to a crawl, cutting from Gandhi to the glowering police, from one group of baffled and uneasy Indian spectators to another. Gandhi drops the first pass into the fire, the police charge, and as Gandhi, stunned, bloodied, and nearly unconscious, struggles to burn the rest of the passes, the blows fall on him, each followed by an agonizing pause.

The stiff, trancelike staging and cutting are meant to let us know we're watching a crucial moment in world history: In that protest, a new method of social action was struggling to define itself, a method so radical that it went against every human instinct. Gandhi and his followers provoked and received many beatings but never—no matter how badly tempted—struck back. Using historical hindsight we know that with every blow the policeman lost a little more of his authority, but while we're watching it, the scene tears us apart. Gandhi wanted to change people's instincts from the ground up; the aggressive force of that quest still disturbs us more than 30 years after his death.

In style, *Gandhi* is the epitome, the definition, of square. Indeed, there are dreadful moments when Attenborough sinks into a pious, family-of-man approach, moments when the movie seems designed for a convention of Ethical Culturists. This big, expensive, international co-production, with its crowds, its spectacle, its famous British actors having one last go at running the empire, is another attempt at a prestigious neo–David Lean epic, and Attenborough doesn't have Lean's genius for visual organization or his dramatic sense of landscape. Yet, stolid as it is, *Gandhi* has overwhelming power, and moments that bring tears. Obsessed with this project for twenty years, Attenborough actually shows us how nonviolence works as a strategy; the contradictions, the dangers, the vanity and self-sacrifice of it are still alive for him. This must be the most emotionally wrenching political movie ever made.

By necessity, Attenborough and his screenwriter, John Briley, have compressed and reshuffled events in Gandhi's life. And they've emphasized the active and worldly side of him—the master politician and shaker of empires, the brilliant psychologist of mass movements who understood how to use the press and the photographed image as a ready-made theater of symbolic acts and appearances. The movie covers 55 years in Gandhi's life: South Africa days; the long struggle against the British; the retreats to his ashram to perfect himself and his ideas; the split between Hindus and Muslims that led to the declaration of separate dominions, India and Pakistan, and finally to violent fratricidal combat within independent India. Gandhi lived long enough to see both the triumph and the defeat of his ideals, and the movie has been conceived as a kind of Hindu Passion play in which men fail to live up to Gandhi's goodness and he dies because of that failure.

In his first major film role, the 38-year-old Anglo-Indian stage actor Ben Kingsley pulls off one of the most astounding impersonations in movie history. In its physical power, its essential, transfiguring gaiety, Kingsley's performance rivals Olivier's as Henry V. We never really understand Gandhi, but as he is played by Kingsley, we can't get enough of him. Short but well knit, Kingsley has beautiful brown skin, a long, tapered nose (like Gandhi's), and powerful hands, which he spreads over his chest in Mahatma-like piety. Even Kingsley's walk is a piece of high theater—head thrust out, staff reaching greedily for the ground in front of him during the epochal Salt March of 1930, but slow, bent, ostentatiously feeble during those court appearances in which he sweetly urges the British magistrate to do his duty and put him away for years.

Normally, nothing is such a drag in movies as watching an actor go through the process of aging with mustaches, beards, wrinkles, and the like, but in this case aging signifies an accession of spirit and power. Mohandas K. Gandhi did not become the "great soul" until he destroyed his youth. A shaved head brings out a defiant jut to Kingsley's chin; the

Photograph by Baldev/Sygma.

torso that emerges from the folds of his dhoti is surprisingly powerful and supple. It is perhaps an idealization of Gandhi's actual physique, but why not? Renaissance artists didn't put puny-looking Christs in their paintings.

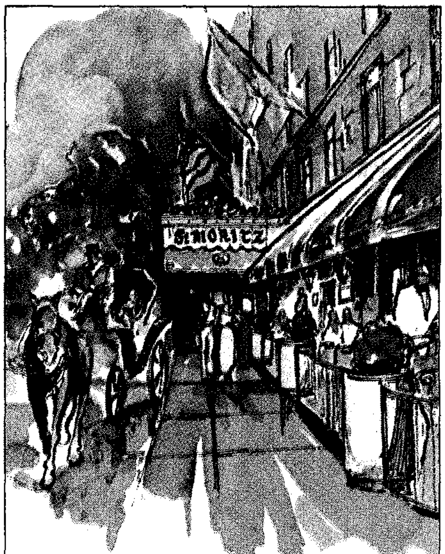
Kingsley has played Hamlet and Brutus for the Royal Shakespeare Company, and when he delivers a standard bit of rhetoric such as "If we obtain our freedom by murder and bloodshed, then I want no part of it," there's weight and authority in his voice, even though he's sitting on the floor and speaking softly. Kingsley makes Gandhi lively, hardheaded, almost mischievous, yet shrewdly respectful of his opponent. The smile that accompanies almost every utterance suggests both pleasure in mastery and spiritual radiance of an irresistible sort. In movies, moral force has rarely been so witty; this half-naked man sitting on a prayer mat shakes the entire empire with his mild gaze and his hair-raisingly simple assertions.

Was Gandhi's asceticism the result of a religious hunger for self-purification or was it predominantly political in motive—a bit of conscious display designed to impress the Indian masses? When you read about him, you can't imagine that his religious yearnings were anything but sincere, but you sense that he knew well enough how to *use* what his soul told him was right. The filmmakers, however, present his transformation without grounding it in the specific Hindu doctrines and practices that inspired him. The real Gandhi, obsessed with diet and cleanliness, took turns with the other members of his circle in administering a friendly enema; he occasionally tested his vow of chastity by sleeping next to a beautiful young woman; he could be remote and inhuman, ending friendships when he felt someone had grown attached to him rather than to his ideas. All of this has been left out. Reverential to the point of hagiography, *Gandhi* offers nothing that might strike the Western viewer as queer or esoteric.

With their lilting English and exquisite manners, the Indian actors who play the other nationalist leaders are generally skilled and charming (though sinister-looking, thin-lipped Alyque Padamsee, as the disruptive Muslim leader Mohamed Ali Jinnah, has been turned into a Warner Bros. fascist from 1942—he lights more cigarettes than Conrad Veidt). Attenborough seems at ease with the upper-caste India of garden parties; for instance, he handles the silly-ass, chattering young Indian Oxbridge graduates, with their striped suits and imitation-British ways, in gently satirical style. When he turns to poor Indians, however, his work becomes remotely beneficent and picturesque. An old man dying of hunger on the ground is too placidly beautiful. The bloody Hindu fanatics who drop their swords at Gandhi's feet, renouncing violence, have the wild eyes and smeared cheeks of gypsies from *Il Trovatore*. For all of Gandhi's traveling about, we don't get a sense of the scale of India or its smell and taste and disorder. And outside their splendid palaces, the British seem totally absent.

A distinguished crew of English actors (including John Gielgud, John Mills, Edward Fox, and Michael Hordern) play the various viceroys, generals, and subalterns with customary brilliance—even though, often enough, they're required to do little more than drop their jaws at Gandhi's damned impudence. Ian Charleson is ingratiating as a cleric devoted to Gandhi, but lovely Geraldine James, as "Mirabehn," the Englishwoman who gave up everything for him, makes goo-goo eyes at the great man and talks in muzzy, awestruck tones. Whatever made that relationship work doesn't come through on the screen—it's an embarrassment. The similarly awestruck Americans—Candice Bergen as *Life* photographer Margaret Bourke-White, and Martin Sheen as a New York *Times* reporter—are nothing more than stooges dutifully posing questions that elicit Gandhi's ideas.

But just when you think the movie is a bit vacuous and goody-goody, Attenborough comes back to his main theme and gives you a jolt. The vicious General Dyer (Edward Fox) massacres 1,600 Indians at Amritsar, and although the scene isn't imaginatively shot, the sight of dozens of people pitching themselves into a well to avoid the hail of bullets will haunt your sleep. Attenborough doesn't shy away from the terribly problematic nature of nonviolence as a strategy. It worked against the British because they were finally too decent, too exasperated, and perhaps too awed by Gandhi to stay in India forever, but it wouldn't have worked if all the British were like Dyer, and it wouldn't have worked against Stalin or Hitler. The stern, self-mastering courage required to face violence without hatred moves us far more than conventional heroics. At the climax of *Gandhi*, row after row of men, trying to take over a British-run saltworks, walks slowly into a squadron of police with bamboo canes. Again, the scene is stiffly staged. In absolute silence, one row after another presents itself for clubbing, and as the scene goes on, forever and ever, it becomes virtually unbearable. And yet we believe that with every blow, the British Empire draws closer to dissolution. The glory of *Gandhi* is that it makes this paradox live. The movie could lead to a re-examination of Gandhi's ideas, even a resurgence of interest in the strategy of nonviolence—not a bad fate for an old-fashioned epic. ■



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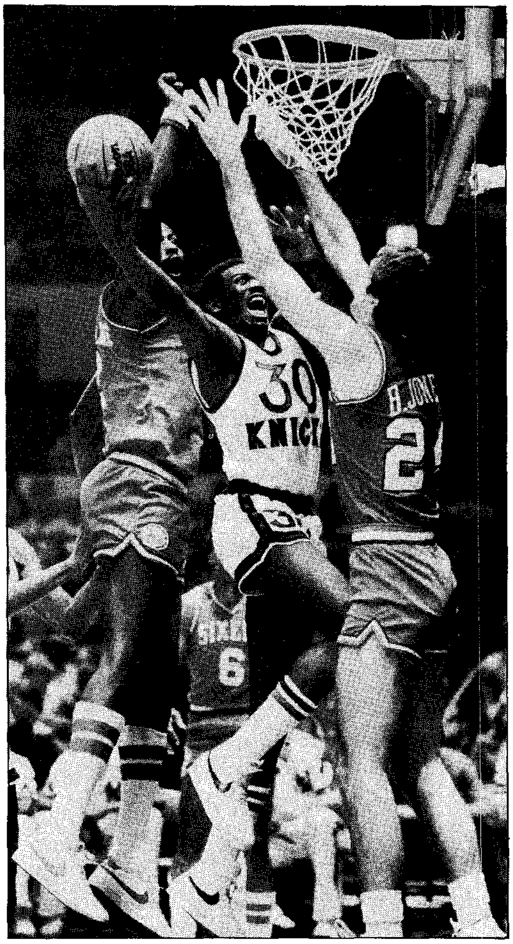
THE WAITING GAME

"...When the Knicks finally won a game, Hubie Brown refused to blow smoke. 'We have a long way to go,' he said..."



On the ball: *All-star forward Bernard King.*

THE CREATIVE FOLKS WHO PROVIDE THE adjectives for real-estate ads should be writing this story about the Knickerbockers. Charming, high ceilings, walk to train station and post office, original woodwork, interesting new people, winning coach, impressive theories, must be seen to be appreciated, 32 baths.

New people. The building's management made that same pledge just about every season. Intrigued, hopeful, we kept wondering if the promises would somehow turn out to be true. And so we dropped by only to discover the Knicks running amok and ill-advised. Just as we suspected, the neighborhood would never be what it had been in the early seventies.

The Knicks lost 49 of their 82 games last season, but our visits weren't entirely unpleasant. The team's helter-skelter performances kept attendance down. Without the usual crowds at Madison Square Garden, a trip on the escalator wasn't nearly as nerve-racking.

A basketball scout who didn't want to be identified was recently trying to describe last year's chaos. The N.B.A. team he had sent his reports to "told me not to get too fancy," he said. "All they wanted was the Knicks' three basic plays and one or two out-of-bounds plays. After watching two games, I called and told them I was sorry but there were no plays."

Knick management reached the same conclusion. Red Holzman, the coach, was sent away after last season ended, and a new general manager was hired, Dave DeBusschere, one of the heroes of the Knicks' championship teams. The new coach was Hubie Brown. Hubie's reputation was that his clubs *never* ran amok; his temper sometimes did.

Only three of the Knicks' twelve players right now were with the team at the beginning of last season. Three rookies have been added to the backcourt, three free agents acquired for the front court. A 30-year-old power forward (Maurice Lucas) was traded for a 31-year-old power forward (Truck Robinson).

Two injured players who are sitting out the season will be paid an estimated total of about $625,000. Two others were let go with guaranteed contracts worth a combined $725,000. Holzman, a consultant for the last year of his coaching contract, is pulling in another $200,000. That's a bit more than $1.5 million the Knicks are sacrificing. To make up some of this lost money they are charging $1.50 for a Chipwich.

The way the Knicks toss around cash horrifies a number of league people. For example, the $2 million or so in free-agent salaries the Knicks went for this year. "You bring in a free agent," says one club executive, "and you're paying him about three times what he's worth. So he's being grossly overpaid. What does that do to the good players getting a lot less on your team? Now your salary structure is doing terrible things to your players' minds. It makes you so vulnerable. And what about the guy who gets all that money? He has to have less respect for the coach. It's not exactly laissez-faire. But he's got to be thinking, with that kind of guaranteed money, if he has a bad night, 'Not to worry, the sun will always come up tomorrow.' "

If nothing else, the Knicks' timing was dreadful. They introduced one free agent, forward Louis Orr, to the other players four days before the season began. That same day they brought in all-star forward Bernard King ($750,000 a year for five years, a $600,000 signing bonus), acquired from Golden State in exchange for Michael Ray Richardson. Sly Williams, usually the first man off the bench, wasn't signed to a contract until the last week of training camp. That's three players who had a minimum of time to learn the new coach's exacting system. Surely, one more important player is still on the way. When Richardson was traded, it left the Knicks without an experienced point guard. Four engines burning fuel and a pilot stuck in traffic on the Long Island Expressway.

Does that sound like a familiar description of the Knicks? I don't mean it to. The change begins with Hubie. Before each game, he provides his charges with a dossier on the opposing club. Words to read, pictures to study. And listening to him during practice it's obvious that he's a communicator, loud and clear. All the players have to do, it seems, is take the spoons out of their ears. So far, they have been playing ball with Hubie, going along with his demands for a tenacious defense. After a dozen games this season, the Knicks were the second-best defensive team in the league. It's this defense, we're assured, that will cut the opposition down to size. On the other hand, the Knicks had scored fewer points than anyone else.

Not surprisingly, the Knicks got off to a lousy start. That's probably too kind. They lost their first seven games because the new faces were still having trouble recognizing one another. Hubie, for his part, was patient. The press was kind, the front office cool. This is how sports must

Photograph: U.P.I.

have been before George Steinbrenner.

My first inspection came when the New Jersey Nets visited the Garden. Rudy Tomjanovich, a Houston assistant coach sitting to my left, was scouting the game. Unlike that other scout, Rudy was making plenty of drawings. And raving about the Knicks. Well, one Knick—Bernard King. Seems Rudy, who was playing for Houston two years ago, still remembers a last-second basket by King that beat his club.

The game against the Nets wound down to the final seconds with the Knicks trailing by a point. The ball went to King, who had worked himself into the clear, and he sent a shot toward the basket. A Net player came from Bergen County to block it—illegally, Tomjanovich thought, watching the action unfold at our end of the court. "Goaltending," he called out. But the referee didn't agree. And the Knicks lost.

Later, I made sure to tell Hubie about Tomjanovich's unsolicited opinion. The coach didn't seem to care. The next night the Knicks were playing in New Jersey. Before the game, because he has so much to teach them, Brown put his players through a twenty-minute drill under the stands at the Meadowlands arena. There was no basket and no chalk in sight. Hubie did bring a ball. He pointed a lot. He clapped his hands. When the drill was over, Hubie gathered the Knicks around and told them they had played a fine game the night before, that they would have won if the referee had made the correct call on King's try.

"Rudy Tomjanovich was sitting right there," Hubie said, "and he called it goaltending." I knew that no one else watching that drill and listening to that final speech could have appreciated how much Hubie had summoned up to light a fire under his players for a single night in New Jersey. But none of this is to be confused with *Rocky* (pick a number). The Knicks fell behind early and were hardly in the game. Nobody said it was going to be easy.

The season was beginning its third week when the Knicks won their first game, the start of a three-game winning streak. Hubie refused to blow smoke. "We have a long way to go," he said. "Believe me when I tell you that. Please. I don't BS when it comes to that. It's not there yet. You'll see it when it comes. The tenacity will be a bitch. It really will. But we're a long way from that yet."

Bernard King asks us to wait "until the All-Star Game. If we're still in the doldrums, people will be right to be impatient." The all-star evening is February 13, 50 games into the season. By then the concern will be the playoffs. But the truth is, hardly anyone should expect these Knicks to reach the playoffs. The neighborhood won't change that quickly. ■

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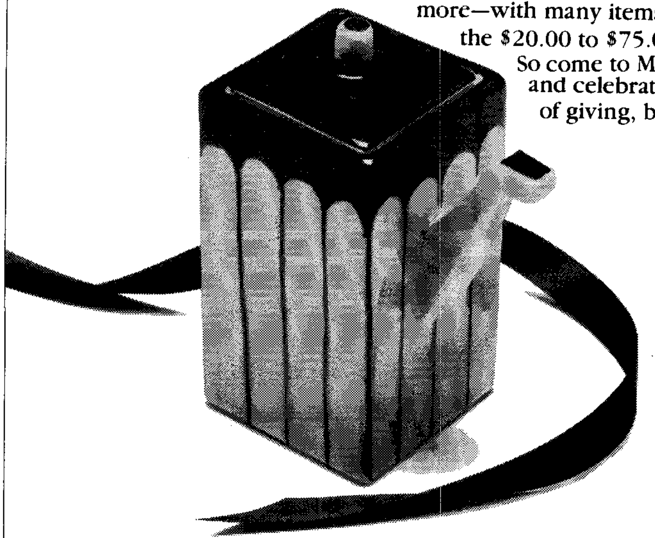

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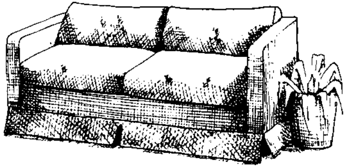

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In the Kitchen

ZABAR'S HOLIDAY SALE BRINGS VERY low prices on good things to eat and top-name appliances. Examples: 1-lb. panettones by Perugina, were $7.98, now $5.98; assorted Belgian chocolates, were $15.95 a lb., now $5.98; 26-oz. tins of assorted French butter cookies, were $10.98, now $5.98; 1-lb. tins of Amaretti di Saronno biscuits by Lazzaroni, were $9.98, now $6.98; 1-lb. Butterfield Farm fruitcakes, were $7.98, now $5.98; English Stilton cheese, was $29.95 for 5 lb., now $21.95; 30-oz. Holland Edam cheese balls, were $8.98, now $5.98; imported pre-sliced baby Scotch salmon, approximately 2 lb. each, was $24 a lb., now $15.95; Sanyo five-cup rice cookers, were $40, now $30.98; Sanyo Sorbet & Juice Extractors, were $79.95, now $59.95; Sanyo Hand Butler rechargeable vacuum cleaners, were $35, now $27.95; Il Gelataio Ice Cream Man, was $350, now $224.95; Il Gelataio Ice Cream Boy, was $329, now $199.95; Robot Coupe 3500 food processors, were $279.95, now $134.95; Robot Coupe 2000 food processors, were $129.95, now $69.95; Le Creuset eight-piece starter sets in brown or yellow enamel, were $129.95, now $69.95; Copco 2½-qt. teakettles, were $21.85, now $15.95; Jena glass teapots, were $34.95, now $21.95; Krups twelve-cup drip coffee makers, were $98, now $69.95; Toshiba My Café eight-cup coffee makers, with coffee mill and programmable digital controls, were $160, now $109.95; Braun MP 50 juice extractors, were $89.95, now $65.95; Braun twelve-cup coffee makers with coffee mill, were $100, now $59.95; I.S.I. syphons in assorted colors, were $34.95, now $24.95; Copco salad spinners, were $15, now $7.98; Atlas hand-operated pasta machines (4-in. model, was $24.95, now $16.95; 6-in. model with replaceable head, was $39.95, now $24.95); ten-piece Chinese wok sets with wood handles, were $19.95, now $13.95; large professional Pavoni espresso-and-cappuccino machines, were $400, now $249.95. Mail and phone orders are accepted (out of town, call 800-221-3347). Orders shipped by U.P.S. at additional cost. American Express (A.E.), Carte Blanche, Diners Club, MasterCard (M.C.), Visa (V.), checks accepted; exchanges possible. *Zabar's, 2245 Broadway, at 80th St.,*

Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, a month before the sale.* **Do not phone.**

New York, N.Y. 10024 (787-2000). Store hours (except mezzanine): Mon.–Fri. 8 a.m.–7:30 p.m., Sat. till midnight, and Sun. 9 a.m.–6 p.m. Mezzanine: Mon.–Sun. 9 a.m.–6 p.m. Open 12/25; through 12/31.

Around the House

THE FIVE PINTCHIK STORES ARE HOLDING storewide sales. In paint: Benjamin Moore's Regal Wall Satin, all ready-mixed colors, now $9.99 a gal.; Pintchik's own custom-mixed latex flat, now $10.99 a gal.; Pratt & Lambert Accolade washable latex, now one-third off; Craftsman's Choice latex flat in white or antique white, was $49.99 for 5 gal., now $24.99; Professional polyurethane in high gloss or satin, now $9.99 a gal. Limit of 10 gal. per item of the above. In wall coverings: Wall-Tex, one-third off; Schumacher, 40 percent off; Chinese grass cloths, now $9.99 a roll; imported yarn-stripe wall coverings, now $11.99 a roll; Individu-Walls, self-adhesive graphics system, 40 percent off. In flooring: seconds of high-tech radial rubber tile, was $5 a sq. ft. if perfect, now $1.89 a sq. ft.; Hartco 12-in.-sq. solid-oak parquet tile, now $1.99 each in self-stick, $1.49 each in dry back; Italian 6-in.-sq. quarry tile, now 28 cents each; Amtico Sunbeam self-stick no-wax tile, now 75 cents a sq. ft. In lighting: 600-watt full-range dimmers, were $7, now $2.99; Circline watt-saving fluorescent screw-in fixtures, were $15, now $7.99; 22- or 32-watt Circline bulbs, now $3.99 each; high-tech warehouse fixtures, complete with 15-ft. cord, now $17.99; glass ceiling fixtures leaded with solid brass, now $29.99; architect's lamps, now $11.99; solid-state 4-ft. fluorescent shop lights, now $12.99; 52-in. antique-finish brass reversible ceiling fans, complete with light kit, now $119.99. Also, 12-in.-sq. mirror tiles, 79 cents each (sold by the dozen only); soft toilet seats, now $8.79; Bali and Levolor 1-in. mini-blinds, 50 percent off. Free delivery in the five boroughs on purchases of at least $30. A.E., M.C., V., checks accepted on purchases of at least $15; refunds possible. *Pintchik Gramercy Park, 278 Third Ave., at 22nd St. (777-3030); Mon. and Thurs. 8:30 a.m.–8 p.m., Tues., Wed., and Fri. till 7 p.m., Sat. 9 a.m.–6:30 p.m., and Sun. 11 a.m.–5 p.m.; for other store hours, phone stores. In Brooklyn: Pintchik Bay Ridge, 8419 Fifth Ave. (238-5333); Pintchik Park Slope, 478 Bergen St. (783-3333); Pintchik Kings Plaza, 4209 Avenue U (951-9300). In Queens: Pintchik Astoria, 3148 Steinway St. (721-5321). Sale through 12/12.*

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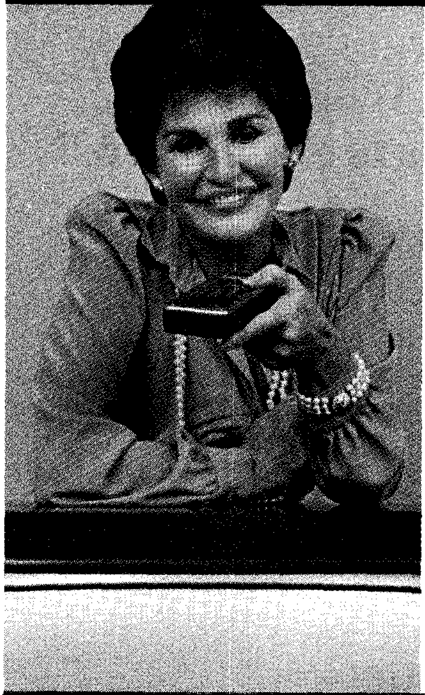

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than wholesale prices. For men, in sizes S–XL (36–46): two-ply-cashmere V-necks, retail $120, here $49; two-ply-cashmere turtlenecks, retail $130, here $55; lamb's-wool V-necks, retail $40, here $20; 70-30 cashmere-and-wool-blend V-necks, retail $40, here $12. For women, in sizes S–L (10–16): two-ply-cashmere V-necks, retail $110, here $45; two-ply-cashmere polo-collars, retail $120, here $39; lamb's-wool turtlenecks, retail $40, here $19; angora-blend crew-necks with short sleeves, retail $22, here $10; angora-blend scoop-necks, turtle-necks, and boat-necks with long sleeves, retail $35–$40, here $16; classic Shetland pullovers, retail $35, here $15; 85-15 wool-and-nylon rag sweaters in four styles (crew-necks, retail $24, here $15; shawl-collar pullovers, retail $30, here $18; cardigans, retail $40, here $22; button-down vests, retail $30, here $18); and more. Checks accepted; no credit cards; all sales final. *JJP Diffusion, Inc., 36 West 37th St., second floor (239-1333); Mon.–Fri. 10 a.m.–4 p.m. and Sat. and Sun. 11 a.m.–4 p.m.; through 12/5.*

Skin Care

THIS SKIN-CARE PLACE IS HOLDING A special sale: a single facial (including makeup application), was $32, now $26; a series of six facials, was $192, now $130; skin-care kits for different skin types, were $69–$103, now $43–$75; makeup kits, including two eye shadows, one mascara, one pencil, one shadow brush, and a jar of RNA eye cream, were $50, now $35; two-hour "Pamper Package" for men, including facial, peeling, and hand-and-foot paraffin treatments, was $74, now $50; three-hour "Pamper Package" for women, which is the same as the men's plus a seaweed mask, eye-lash tint, and half-hour makeup lesson, was $142, now $75. If gift certificates are purchased during sale days, the above prices will be in effect at any time during 1983. Appointments are necessary for salon services. M.C., V., checks accepted. *Lia Schorr, 527 Madison Ave., at 54th St., Suite 619 (486-9670); Mon.–Sat. 9 a.m.–7 p.m.; 12/1–31.*

Lingerie

THIS WELL-KNOWN DESIGNER OF LUXURIOUS lingerie is selling out last-season's merchandise at below wholesale prices. One-of-a-kind nightgown-and-kimono sets in hand-painted silks and Italian border-print silks, retail $500–$1,000, now $150–$300; lots of bias-cut silk camisoles in assorted colors, retail $65, here $15–$25; silk G-strings, retail $12, now $3–$5; Italian pima-cotton print sets (camisoles, retail $36, now $12; teddies, retail $48, now $18; petticoats, retail $80, now $28); "cuddleskin" sleep-wear in assorted styles, mostly night-

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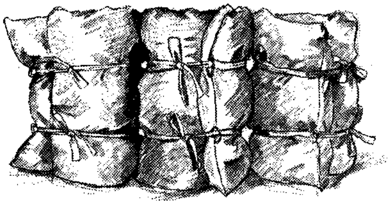

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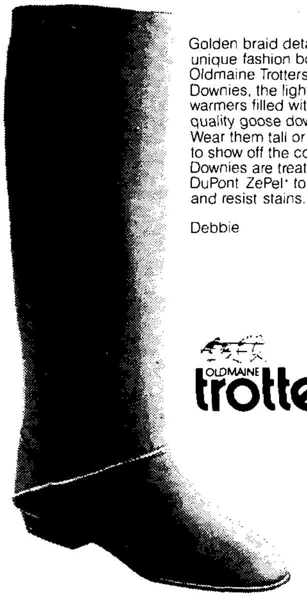

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One-Day Clearance

FIVE FLOORS OF FAMOUS-MAKER furniture are priced to clear in this trade showroom for one day only. A few examples: Lane ebony-inlaid contemporary dining-room sets of nine pieces, including two china cabinets, retail $7,085, here $4,085; Thayer Coggin sectional group, including chaise longue and modular pieces, retail $2,539, here $1,539; Hickory Manufacturing Country French bedroom set of seven pieces, retail $4,525, here $2,525; Hickory Manufacturing contemporary dining-room set, retail $9,067, here $6,067; Henredon's Bantry Bay collection dining-room set of nine pieces, here $6,300; Drexel's eighteenth-century-style bedroom-set floor sample, including king-size canopy bed, here $3,235; Flair Case Goods Division Oriental-style dining-room set, retail $7,545, here $4,545; hand-tufted Chesterfield sofa, retail $2,390, here $1,250; also, wall systems, sofa beds, and occasional furniture, at least 40 percent off. Delivery arranged at additional cost. Checks accepted; no credit cards; all sales final. *New York Furniture Center, 41 East 31st St. (679-8866); Sun. 9 a.m.–5 p.m.; 12/5 only.*

Fashions

THE NEW STORE IS STARTING ITS WINTER clearance early. Angora, Shetland, and cashmere sweaters in a large variety of styles, now $10–$80; different-length skirts in many styles and fabrics, now $20–$50; all-wool-gabardine, -flannel, and -crêpe slacks, now $20–$50; separates by John Anthony for Fredericks Sport, now $29 each; classic and high-styled suits in gabardine, crêpe, tweed, and more, now $60–$100; corduroy skirts, trousers, and jackets, now $15–$40; many dresses in silk, jersey, challis, and wool, now $19–$99; many jackets and blazers in a variety of fabrics, now $30–$60; leather jackets and walking skirts, now $59 each; leather pants, $59–$79, and coordinating longer-length jackets with exaggerated shoulders, now $79; lamb's-suede tops, trousers, and blouson jackets, now $59, $69, and $89, respectively; two-piece designer velour jogging suits, now $29; men's sweaters, now $29–$39. Also, shoes and boots in the upstairs Shoe Salon are now 30–50 percent off. A.E., M.C., V., checks accepted; all sales final. *New Store, 289 Seventh Ave., near 27th St. (741-1077); Mon.–Fri. 10 a.m.–8 p.m. and Sat. and Sun. till 6:30 p.m.; while stock lasts.* ■

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A Complete Entertainment Guide for the Week Beginning November 29

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Nov. 29: "Filmmaker: A Diary by George Lucas"; "The Rain People"; "The Trials of Alger Hiss." Thru Nov. 30: "Ashes and Embers." Opening Dec. 1: "Sartre par lui-même." #2—Thru Nov. 29: "Andrei Rublev." Nov. 30-Dec. 1: "White Bird With a Black Spot"; "Nine Days of One Year." Dec. 2-4: "Alexander Nevsky"; "Potemkin." Beg. Dec. 5: "King Lear (1971)."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Nov. 29: "Last of the Blue Devils"; "Mingus." Nov. 30: "Snow Country"; "The Sound of Waves." Dec. 1: "The Battle of Chile I & II." Dec. 2: "Thieves Like Us"; "That Cold Day in the Park." Dec. 3: "Return of the Secaucus 7"; "Alligator"; "The Howling." Dec. 4: "Return of the Secaucus 7"; "Piranha"; "Battle Beyond the Stars." Dec. 5: "Raging Bull"; "A Streetcar Named Desire." **AGEE ROOM—**Nov. 29: Film Pulse. Dec. 1-2: "Underground"; "Until She Talks"; "End of Innocence." Dec. 3-4: "Between Rock and a Hard Place"; "What Could You Do With a Nickel?" Dec. 5: "Joe and Maxi"; "The Dozens."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Smithereens." #2—"Yol."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. "Caligula."

9. **ART—8th St. E. of University Pl.** 473-7014. "Brimstone and Treacle."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Nov. 29: "Breathless"; "Band of Outsiders." Nov. 30: "Broadway Melody of 1940"; "Born to Dance." Dec. 1: "Scarlet Street"; "You Only Live Once." Dec. 2: "In This Our Life"; "Dangerous." Dec. 3-4: "Arthur"; "10." Dec. 5: "Pride and Prejudice"; "Jane Eyre (1944)."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Dec. 2: "Victor/Victoria"; "Pennies From Heaven."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Nov. 30: "Where's Poppa?"; "Next Stop, Greenwich Village." Dec. 1-2: "Insatiable"; "Skin Flicks." Dec. 3-4: "Touch of Evil"; "The Lady From Shanghai." Beg. Dec. 5: "The Man Who Fell to Earth"; "Fantastic Planet."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"Eating Raoul." #2—"Tex."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Heartaches." #2—"Gregory's Girl." #3—"Moonlighting." #4—"The Missionary."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Thru Nov. 30: "Bugs Bunny's 3rd Movie: 1001 Rabbit Tales." Beg. Dec. 1: Gay Film Festival.

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "E.T. the Extra-Terrestrial."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Creepshow."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "An Officer and a Gentleman."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"My Favorite Year." #2—"The Missionary." #3—"The Empire Strikes Back."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Victor/Victoria." #2—Thru Dec. 2: "The Last Unicorn." Opening Dec. 3: "Forced Vengeance."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "An Officer and a Gentleman."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—"Alone in the Dark." #2—"Caligula." #3—"Bugs Bunny's 3rd Movie: 1001 Rabbit Tales." #4—"The Concrete Jungle." #5—"National Lampoon's Class Reunion." #6—"Monsignor."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"Time Bandits." #2—582-5070. Tent.: "Annie."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Heidi's Song."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "E.T. the Extra-Terrestrial."

37. **RKO CINERAMA TWIN—B'way nr. 47th St.** 975-8366. #1—"Horrorplanet." #2—"First Blood."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "The Missionary." **EMBASSY 3—**"Poltergeist." **EMBASSY 4—**"Raiders of the Lost Ark."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Nov. 29: "Maytime"; "New Moon." Nov. 30-Dec. 1: "Myra Breckinridge"; "Beyond the Valley of the Dolls." Dec. 2-4: "Citizen Kane"; "The Magnificent Ambersons." Beg. Dec. 5: "The Devils"; "Marat/Sade." #2—Nov. 29-30: "Who's Afraid of Virginia Woolf?"; "Boom." Dec. 1-2 "Amarcord"; "The White Sheik." Dec. 3-4: "The Man Who Would Be King"; "Outland." Dec. 5: "Patton."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"Creepshow." #2—"The Empire Strikes Back."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Tex."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Heidi's Song."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. Thru Dec. 7: "Fantasia." Opening Dec. 8: "Gandhi."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "Heartaches."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Thru Nov. 30: "Wasn't That a Time!" Dec. 1-2: "China Is Near"; "Fists in the Pocket." Beg. Dec. 3: "Leap Into the Void."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Starstruck."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. Thru Dec. 2: "Victor/Victoria."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "The Empire Strikes Back."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Diva."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Fitzcarraldo."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "Winter of Our Dreams."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"Bugs Bunny's 3rd Movie: 1001 Rabbit Tales." #2—"The Missionary."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "My Favorite Year." **CORONET—**"An Officer and a Gentleman."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Amor Bandido."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Five Days One Summer." **CINEMA II—**753-0774. Thru Dec. 2: "Yol." Opening Dec. 3: "Frances."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Creepshow." #2—832-2720. "The Last Unicorn."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Brimstone and Treacle."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Time Bandits." #2—"E.T. the Extra-Terrestrial."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Eating Raoul."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Still of the Night."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "Fat Chance."

78. **UA EAST—First Ave. at 85th St.** 249-5100. Thru Dec. 2: "Alone in the Dark." Beg. Dec. 3: "Mother's Day"; "Nightmare."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"First Blood." #2—"Time Bandits."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. Thru Dec. 2: "Heidi's Song."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—Thru Dec. 2: "The Missionary." Opening Dec. 3: "Forced Vengeance." #2—"Creepshow."

61st Street & Above West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "My Favorite Year."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean." #2—"Lola." #3—Thru Dec. 2: "Céleste." Opening Dec. 3: "La Femme Enfant."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Veronika Voss." #2—"Le Beau Mariage."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Nov. 29: "Hans Christian Andersen"; "The Secret Life of Walter Mitty." Nov. 30-Dec. 1: "Nana"; "We Live Again." Dec. 2-4: "The Real Glory"; "Arrowsmith." Beg. Dec. 5: "Woman Chases Man"; "The Wedding Night"; "The Devil to Pay."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Time Stands Still." #2—"Siberiade."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"The Missionary." #2—"The Empire Strikes Back." #3—"Bugs Bunny's 3rd Movie: 1001 Rabbit Tales." #4—"Creepshow."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"Yol." #2—"Victor/Victoria."

95. **THALIA—95th St. W. of B'way.** 222-3370. Nov. 29: "Lawrence of Arabia." Nov. 30: "Anna Karenina"; "That Hamilton Woman." Dec. 1: "Stand Up and Cheer"; "Thanks a Million"; "Pigskin Parade." Dec. 2: "Short Eyes"; "Midnight Express." Dec. 3-4: "Don't Cry, It's Only Thunder"; "Orphans." Dec. 4-5: "The Adventures of Tom Sawyer." Dec. 5: "The Gang's All Here"; "Stormy Weather."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Nov. 29: "Last Tango in Paris"; "Before the Revolution." Nov. 30: "Late Spring"; "The Ceremony." Dec. 1: "Lolita"; "Death in Venice." Dec. 2: "The Third Generation"; "In a Year of Thirteen Moons." Dec. 3: "The Long Goodbye"; "McCabe and Mrs. Miller." Dec. 4: "Gone With the Wind." Dec. 5: "National Velvet"; "Father of the Bride."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—Thru Dec. 2: "Caligula." Dec. 3-4: "Dracula (1979)"; "Dracula (1931)." Beg. Dec. 5: "Heaven Can Wait"; "Here Comes Mr. Jordan." #2—Thru Dec. 2: "The Last Unicorn." Beg. Dec. 3: "Caligula." #3—Thru Dec. 2: "Horrorplanet." Beg. Dec. 3: "Forced Vengeance." #4—Thru Dec. 2: "Tex." Beg. Dec. 3: "Nurses for Sale."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru Dec. 2: "Horrorplanet"; "Goin' All the Way." Beg. Dec. 3: "Forced Vengeance."

Museums, Societies, Etc.

ALDRICH MUSEUM OF CONTEMPORARY ART—258 Main St., Ridgefield, Ct. 203-438-4519. Free with museum adm. Thru Dec. 19: Sat.-Sun., 3 p.m.: Postminimalist Video.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater (IMAX system with large screen & 6-track sound): Daily from 10:30 a.m. ($3 adults, $1.50 children & senior citizens, per film, after museum adm.): "To Fly" (1976) by Francis Thompson, Inc. (Greg MacGillivray & James Freeman), & "Man Belongs to Earth" (1974) by *Graeme Ferguson & Roman Kroiter*. Spec. $4.50 adm. to museum & films: Fri.-Sat., 6 p.m.: "Man Belongs to Earth," & "Living Planet" (1979) by Francis Thompson, Inc. (Dennis Earl Moore); 7:40 p.m.: "To Fly," & "Man Belongs to Earth"; Fri., 4:50 p.m.: "To Fly," & "Living Planet."

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Dec. 1, 8 p.m.: "Till the Clouds Roll By" (1946) by *Richard Whorf, with Judy Garland &* Lena Horne.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $5. Dec. 1, 8 p.m.: "The Private Files of J. Edgar Hoover" (1977) by Larry Cohen. Dec. 2, 8 p.m. (spec. $10 adm.): "Grenada: Nobody's Backyard" by Ellen Ray, & "Americas in Transition," with Ed Asner. Dec. 3, 8 p.m.: "Annie Mae: Brave Hearted Woman" by Lan Brookes Ritz. Dec. 4, 8 p.m.: "*The Spook Who Sat by the Door*" (1973) by Ivan Dixon.

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Cinema I/Cinema 3

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DOLBY STEREO IN SELECTED THEATRES
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Six Weeks
STARTS FRIDAY DECEMBER 17th
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MOVIES

THE DANSPACE PROJECT—St. Mark's Church, Second Ave. & 10th St. 674-8112 Adm. $5. Nov. 30, 8:30 p.m.: "The School of Hard Knocks" (1980-82) by Yoshiko Chuma & Jacob Burckhardt, "Tappy Toes" (1968-69) by Red Grooms, "Space City" (1981) by Andrew Horn/Robyn Brentano/Kenneth King, & "Flower" (1963) by Bob Whitman.

FILMS CHARAS—La Terraza Theater, 360 E. 10th St. 982-0627. Adm. $1. Nov. 30, 8 p.m.: "Ballad of Crowfoot" (1968) by Willie Dunn, "Lucy Covington: Native American Indian" (1978) by Steve Heiser, & "Crow Dog" (1978) by Mike Cuesta & David Baxter.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Nov. 29, 1 & 6 p.m.: "Simone de Beauvoir" (1978) by Malka Ribowska & Josée Dayan. Nov. 30, 6:30 p.m. (spec. $9 adm., members, senior citizens & students $6): "Iraq, Between the Tigris and the Euphrates" by Alain Saint-Hilaire. Dec. 1, 1, 3:15, 6 & 8:30 p.m. (reg. adm.): "Pour Clémence" (1977) by Charles Belmont.

GLOBAL VILLAGE—454 Broome St. 966-7526. Adm. $2.50; members free. Nov. 30, 7 p.m.: "784 Days That Changed America" by Robert Drew.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-0806. Adm. $3; members, senior citizens & students $2.50. Dec. 4, 8:30: "Shoot the Piano Player" (1960) by François Truffaut, with Charles Aznavour.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 784-2084. Thru Dec. 12: "The room is a metaphor for the experiencing of any place" by Ken Kobland, Animal Magnetism Video, & Video by Tony Oursler.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $5, $4 Wed.; members, students & senior citizens $4, $3 Wed. Films directed by Yasujiro Ozu. Dec. 1, 7:30 p.m.: "Walk Cheerfully" (1930). Dec. 3, 7 p.m.: "Woman of Tokyo" (1933) & "The Lady and the Beard" (1931). Dec. 4, 1 p.m.: "Kagamijishi" (1935), "A Mother Should Be Loved" (1934) & "A Hen in the Wind" (1948). Dec. 5, 1 p.m.: "Tokyo Chorus" (1931) & "What Did the Lady Forget?" (1937).

THE JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888. Adm. $5: members, students & senior citizens $3. Dec. 5, 12:30-5 p.m.: "The Potters of Hebron" by Robert Haber, "Stoneknapping in Modern Turkey" by Jacques & Louise Bordaz, & "The Miracle of Ancient Glass" by Wilhelm E. Nassau & John Durst.

THE KITCHEN—484 Broome St. 925-3615. Free. Dec. 4-31: Video Viewing Room: Video from Sweden, from France, by Request, "Image Process I," & by Robert Wilson; The Gallery: "Undercover Amusement" by Jon Rubin. Dec. 1-2, 8:30 p.m.: "Homo Ludens" (1966) by Ake Karlung, "Om Natten" (1981) by Lennart Gustafsson, "Under the Skin of the City" by Johan Donner, & "Mama, Papa, Barn" (1978) by Marie-Louise De Geer Bergenstrale. Dec. 3, 8:30 p.m.: "My Name Is Oona," "Before Need" & "Frame Line" by Gunvar Nelson, & "Take-off" by Nelson & Dorothy Wiley.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. 879-5500. Free with museum adm. Dec. 4, 2 p.m.: "Rodin: The Gates of Hell" (1982) by Iris Cantor & David Saxon.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3. Dec. 2, 8 p.m.: Video by Ardele Lister.

MUSEUM OF BROADCASTING—1 East 53rd St. 752-7684. Free with museum adm. Thru Dec. 31: Sid Caesar: Master of Comedy. Thru Dec. 31: Animation by Hanna-Barbera.

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with museum adm. Thru Dec. 7: Reading Video. Nov. 29, 2:30 p.m.: "The Godfather" (1972) by Francis Ford Coppola, with Marlon Brando; 6 p.m.: "She-Va" (1972), "Misconception" (1977), "Daughters of Chaos" (1980) & new work by Marjorie Keller. Nov. 30, 2:30 p.m.: "The Godfather Part II" (1975) by Coppola, with Robert De Niro; 6 p.m.: "Chinatown" (1974) by Roman Polanski, with Jack Nicholson & Faye Dunaway. Dec. 2, 12 noon: "Observations on the Filming of *Berlin Alexanderplatz*" (1980) by Hans-Dieter Hartl; 2:30 p.m.: "The Last Hole" (1981) by Herbert Achternbusch & Annamirl Bierbichler; 6 p.m.: "After Midnight" (1982) by Wolf Gremm. Dec. 3, 12 noon: (Same as Dec. 2, 12 noon); 2:30 p.m.: (Same as Dec. 2, 6 p.m.); 6 p.m.: "The Logic of Emotion" (1982) by Ingo Kratisch. Dec. 4, 12 noon-9 p.m.: "Berlin Alexanderplatz" (1980) by Rainer Werner Fassbinder, first 7 episodes. Dec. 5, 12 noon-9:30 p.m.: "Berlin Alexanderplatz," final 6 episodes, see Dec. 4.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Nov. 30, 7:30 p.m.: "Murder, My Sweet" (1944) by Edward Dmytryk; 8 p.m.: "Mean Streets" (1973) by Martin Scorsese, with Robert De Niro.

NEW YORK PUBLIC LIBRARY—Donnell Library, 20 W. 53rd St. 930-0800. Free. Nov. 30, 12 noon: "Soup Run" (1973) by Guy Magar, & "L'Eclisse" (1962) by Michelangelo Antonioni; 2:30 p.m.: "Some Afrikaners," & "N!ai, the Story of a !Kung Woman"; 6 p.m.: Animation by Mary Ellen Bute. **Chatham Square Branch, 33 E. B'way.** 925-8685, 964-6598. Free. Dec. 2, 7 p.m., Dec. 5, 2:30 p.m.: "Save Chinatown" (1973) by Jon Wing Lum, & "The Manhattan Bridge Project" (1982) by Chinese Cable Television.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4; members, students & senior citizens $3. Thru Dec. 5: Tue.-Sun., 6, 8 & 10 p.m., Fri.-Sun., 4 p.m.: "Tragedy of a Ridiculous Man" (1981) by Bernardo Bertolucci. Sat.-Sun., 2 p.m. (free): "Reflections of a Dancer: Alexandra Danilova, Prima Ballerina Assoluta" by Anne Belle.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Dec. 4, 2:30 p.m.: "The Adventures of Sherlock Holmes" (1939) by Alfred L. Werker, with Basil Rathbone & Nigel Bruce.

SARAH LAWRENCE COLLEGE—Reisinger Arts Center, Bronxville, N.Y. 914-337-0700. Adm. $3; students & senior citizens $1.50; matinees $2 all ages. Dec. 4, 7 & 9 p.m.: "Contract" (1980) by Krzysztof Zanussi. Dec. 5, 2 p.m.: "Babes in Toyland" (1962) by Jack Donohue.

SPANISH INSTITUTE—Hunter College Assembly Hall, 69th St. nr. Park Ave. 628-0420. Free. Dec. 3, 8 p.m.: "Gary Cooper, que estás en los cielos" (1980) by Pilar Miró.

WHITNEY MUSEUM—Madison Ave. at 75th St. 288-9601. Free with museum adm. Thru Dec. 5: Tue., 12 noon-8 p.m., Wed.-Sun., 12 noon-6 p.m.: "The Judas Window" (1982) by Leandro Katz.

YIDDISH-AMERICAN FILM FESTIVAL—Squat Theater, 256 W. 23rd St. 763-5950. Adm. $3; senior citizens $2, 12 noon & 6 p.m. only. Dec. 5, 12 noon, 2, 4 & 6 p.m.: "Americana Schadchen" (1940) by Edgar G. Ulmer.

YM & YWHA—Washington Heights & Inwood branch, 54 Nagle Ave. 569-6200. Adm. $2.25; members $1.75. Dec. 5, 2 p.m.: "Lies My Father Told Me" (1975) by Jan Kadar.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—"Creepshow." #2—Thru Dec. 2: "Horrorplanet." #3—"E.T. the Extra-Terrestrial."

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. "E.T. the Extra-Terrestrial."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"The Last Unicorn." #2—Thru Dec. 2: "Alone in the Dark." Beg. Dec. 3: "Forced Vengeance."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—Thru Dec. 2: "Victor/Victoria." Beg. Dec. 3: "Forced Vengeance." #2—Thru Dec. 2: "Time Bandits."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"The Last Unicorn." #2—Thru Dec. 2: "Victor/Victoria." Beg. Dec. 3: "Forced Vengeance."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—Thru Dec. 2: "First Blood." Beg. Dec. 3: "Forced Vengeance." #2—"The Empire Strikes Back." #3—"The Last Unicorn." #4—Thru Dec. 2: "Horrorplanet." Beg. Dec. 3: "Mother's Day"; "Nightmare."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"First Blood." #2—"Creepshow."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "The Chosen."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Caligula." #2—Beg. Dec. 3 (tent.): "Nurses for Sale."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"Creepshow." #2—Thru Dec. 2: "The Last Unicorn." Beg. Dec. 3: "Forced Vengeance." #3—"Victor/Victoria." #4—Thru Dec. 2: "Heidi's Song." Beg. Dec. 3: "Mother's Day"; "Nightmare." #5—Thru Dec. 2: "Horrorplanet." Beg. Dec. 3: "Nurses for Sale."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Time Bandits." #2—"The Empire Strikes Back."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—Thru Dec. 2: "The Empire Strikes Back." Beg. Dec. 3: "Nurses for Sale." #2—"Caligula."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"An Officer and a Gentleman." #2—"First Blood."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—Thru Dec. 2: "The Last Unicorn." Beg. Dec. 3: "Mother's Day"; "Nightmare." #2—"Creepshow." #3—"E.T. the Extra-Terrestrial." #4—"Victor/Victoria."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—"Caligula." #2—Thru Dec. 2: "The Last Unicorn." Beg. Dec. 3: "Forced Vengeance." #3—Thru Dec. 2: "Victor/Victoria." Beg. Dec. 3: "Nurses for Sale." #4—Thru Dec. 2: "Creepshow"; "Body Heat." Beg. Dec. 3: Russian films.

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"Victor/Victoria." #2—"My Favorite Year."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—Thru Dec. 2: "Annie." Beg. Dec. 3: "Forced Vengeance." #2—"E.T. the Extra-Terrestrial." #3—Thru Dec. 2: "Heidi's Song." Beg. Dec. 3: "Tex."

213. **COBBLE HILL—CINEMAS—Court St. at Butler.** 596-9113. #1—Thru Nov. 30: "Duck Soup"; "Animal Crackers"; "Horsefeathers." Dec. 1-4: "8 1/2"; "I Vitelloni." Beg. Dec. 5: "Gallipoli"; "The Last Wave." #2—Thru Dec. 2: "La Cage aux Folles"; "Making Love." Beg. Dec. 3: "Tex."

221. **FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy.** 252-6112. Thru Dec. 2: "Victor/Victoria." Beg. Dec. 3: "Rocky III."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"An Officer and a Gentleman." #2—"The Missionary."

225. **FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U.** 253-1110. "Creepshow." **SOUTH**—"My Favorite Year."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru Dec. 2: "Horrorplanet"; "Humanoids From the Deep."

231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. Thru Dec. 2: "An Officer and a Gentleman."

232. **MIDWOOD—KENT—Coney Island Ave. nr. Ave. H.** 434-8422. Thru Dec. 2: Yiddish film. Beg. Dec. 3: "My Favorite Year."

233. **MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. Thru Dec. 2: "Heidi's Song." Beg. Dec. 3: "Forced Vengeance."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—Thru Dec. 2: "The Last Unicorn." #2—Thru Dec. 2: "The Empire Strikes Back." Beg. Dec. 3: "Forced Vengeance." #3—"Horrorplanet." #4—"First Blood."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru Nov. 30: "Poltergeist." Beg. Dec. 1: "Q."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru Nov. 30: "Stroszek"; "Heart of Glass." Dec 1: "To Love, Honor and Obey"; "Suzanne, Suzanne." Dec. 1-4: "Emmanuelle"; "Emmanuelle: The Joys of a Woman." Beg. Dec. 5: "Smash Palace"; "Picnic at Hanging Rock." #2—Thru Dec. 2: "Tex."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—Thru Dec. 2: "Alone in the Dark." #2—"The Last Unicorn." #3—Thru Dec. 2: "Creepshow." Beg. Dec. 3: "Forced Vengeance."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—Thru Dec. 2: "Heidi's Song." #2—Thru Dec. 2: "Tex."

302. **MARINER'S HARBOR—JERRY LEWIS—** 273-9601. "Caligula."

303. **NEW DORP—HYLAN—** 351-6601. #1—"Creepshow." #2—"An Officer and a Gentleman."

304. **NEW DORP—LANE—** 351-2110. "First Blood."

305. **NEW DORP—RAE—** 979-0444. #1—"Victor/Victoria." #2—"My Favorite Year"; "Alone in the Dark."

306. NEW DORP—RKO FOX PLAZA— 987-6800. #1—"Horrorplanet." #2—"The Empire Strikes Back."

307. NEW SPRINGVILLE—ISLAND— 761-6666. #1—"Creepshow." #2—"E.T. the Extra-Terrestrial."

308. NEW SPRINGVILLE—RKO RICHMOND— 761-3103. "Fantasia."

Queens

401. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—Thru Dec. 2: "Horrorplanet." Beg. Dec. 3: "Forced Vengeance." #2—Thru Dec. 2: "Alone in the Dark." Beg. Dec. 3: "Mother's Day"; "Nightmare." #3—"The Last Unicorn." #4—"Creepshow."

402. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"First Blood." #2—"The Missionary."

403. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-1110. #1—"Creepshow." #2—"Tex." #3—"E.T. the Extra-Terrestrial." #4—Thru Dec. 2: "The Last Unicorn." Beg. Dec. 3: "Mother's Day."

406. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-0012. Thru Dec. 2: "Halloween III: Season of the Witch"; "Cat People (1982)." Beg. Dec. 3: "Forced Vengeance"; "Tarzan, the Ape Man."

408. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—"First Blood." #2—"Time Bandits."

410. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—Thru Dec. 2: "Heidi's Song." Beg. Dec. 3: "Forced Vengeance." #2—"Caligula."

411. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—Thru Dec. 2: "Horrorplanet." Beg. Dec. 3: "Forced Vengeance." #2—Thru Dec. 2: "The Empire Strikes Back." Beg. Dec. 3: "Trick or Treats." #3—Thru Dec. 2: "Time Bandits."

412. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—Thru Dec. 2: "Heidi's Song." Beg. Dec. 3: "Nurses for Sale." #2—"First Blood." #3—"Creepshow."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—"The Last Unicorn." #2—"My Favorite Year." #3—"E.T. the Extra-Terrestrial." #4—Thru Dec. 2: "Victor/Victoria." Beg. Dec. 3: "Mother's Day"; "Nightmare."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. "The Chosen."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. Program unavailable.

417. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. #1 & #2—"The Empire Strikes Back."

418. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—"My Favorite Year." #2—"Fantasia."

419. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. "An Officer and a Gentleman."

420. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—Thru Dec. 2: "The Last Unicorn." Beg. Dec. 3: "Mother's Day"; "Nightmare." #2—"Creepshow." #3—"E.T. the Extra-Terrestrial." #4—"Alone in the Dark."

423. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—"My Favorite Year." #2—"An Officer and a Gentleman."

424. GLEN OAKS—RKO—Union Tpke. at 255th St. 347-7777. "The Empire Strikes Back."

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—"First Blood." #2—Thru Dec. 2: "Horrorplanet." Beg. Dec. 3: "Forced Vengeance." #3—"An Officer and a Gentleman."

428. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—"The Empire Strikes Back." #2—Thru Dec. 2: "Creepshow." Beg. Dec. 3: "Mother's Day"; "Nightmare." #3—"The Last Unicorn."

433. JAMAICA—ROCHDALE—Baisley Blvd. at N.Y. Blvd. 276-5300. Thru Dec. 2: "Time Bandits." Beg. Dec. 3: "Forced Vengeance."

436. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. Thru Dec. 2 (tent.): "The Missionary"; "Only When I Laugh."

437. LITTLE NECK—LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy. 225-2800. "My Favorite Year."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St. 894-4183. Thru Dec. 2: "Horrorplanet"; "Maniac."

439. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—Thru Dec. 2: "First Blood." Beg. Dec. 3: "Forced Vengeance." #2—"Creepshow."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Dec. 2: "Annie"; "My Bodyguard."

447. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Thru Dec. 2: "Heidi's Song." Beg. Dec. 3: "Forced Vengeance." #2—Thru Dec. 2: "Victor/Victoria." Beg. Dec. 3: "Tex."

448. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—"The Last Unicorn." #2—Thru Dec. 2: "Victor/Victoria." Beg. Dec. 3 (tent.): "Forced Vengeance."

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—"An Officer and a Gentleman." #2—"My Favorite Year."

451. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Program unavailable.

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE— 223-2323. "The Missionary."

501. BALDWIN—RKO— 223-9230. Thru Dec. 2: "Time Bandits."

502. BELLEROSE—RKO— 775-1351. Thru Nov. 30: "Poltergeist." Beg. Dec. 1: "Q."

503. BELLMORE—PLAYHOUSE— 785-5400. Program unavailable.

504. BELLMORE—THE MOVIES— 785-3032. Thru Dec. 2: "The Best Little Whorehouse in Texas"; "An American Werewolf in London." Beg. Dec. 3: "National Lampoon's Class Reunion."

506. BETHPAGE—BETHPAGE— 796-2554. Program unavailable.

507. BETHPAGE—MID-ISLAND— 796-7500. Program unavailable.

511. EAST MEADOW—FLICK— 794-8008. #1—Thru Dec. 2: "Tex." #2—Thru Dec. 2: "Annie."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"Creepshow." #2—"E.T. the Extra-Terrestrial." #3—Thru Dec. 2: "The Last Unicorn." Beg. Dec. 3 (tent.): "Mother's Day"; "Nightmare." #4—Thru Dec. 2: "Victor/Victoria." Beg. Dec. 3 (tent.): "Forced Vengeance."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—Thru Dec. 2: "Deathtrap." Beg. Dec. 3: "National Lampoon's Class Reunion." #2—Thru Dec. 2: "Rich and Famous."

514. ELMONT—ARGO— 437-0356. Program unavailable.

516. FARMINGDALE—RKO— 249-0122. "Annie."

517. FLORAL PARK—RKO FLORAL— 352-2280. "An Officer and a Gentleman."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—"The Empire Strikes Back." #2—"The Last Unicorn."

519. GARDEN CITY—RKO ROOSEVELT FIELD — 741-4007. #1—"An Officer and a Gentleman." #2—"Creepshow."

521. GARDEN CITY PARK—RKO PARK EAST — 741-8484. "The Missionary."

524. HEWLETT—RKO— 791-6768. Thru Nov. 30: "Poltergeist." Beg. Dec. 1: "Q."

528. HICKSVILLE—RKO TWIN NORTH— 433-2400. "The Empire Strikes Back." **SOUTH—** "E.T. the Extra-Terrestrial."

529. LAWRENCE—RKO— 371-0203. #1—"Horrorplanet." #2—"An Officer and a Gentleman." #3—"The Last Unicorn."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"An Officer and a Gentleman." #2—"Time Bandits." #3—"The Missionary." #4—"First Blood."

532. LONG BEACH—LIDO— 432-0056. Thru Dec. 2: "Annie." Beg. Dec. 3: "National Lampoon's Class Reunion."

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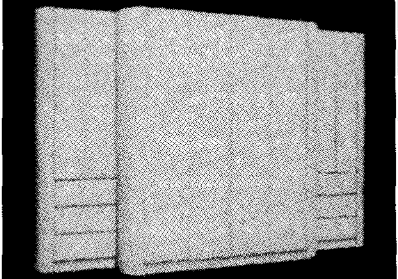

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533. **LYNBROOK—LYNBROOK—** 593-1033. #1—"My Favorite Year." #2—"The Last Unicorn." #3—"E.T. the Extra-Terrestrial." #4—Thru Dec. 2: "Tex." Beg. Dec. 3: "Mother's Day"; "Nightmare."

534. **LYNBROOK—STUDIO ONE—** 599-5151. Thru Dec. 2: "L'Adolescente."

535. **MALVERNE—TWIN—** 599-6966. #1—Thru Dec. 2: "Heidi's Song." Beg. Dec. 3: "Monsignor." #2—Thru Dec. 2: "Gregory's Girl"; "Breaker Morant." Beg. Dec. 3 (tent.): "The Missionary."

536. **MANHASSET—MANHASSET—** 627-7887. #1—"The Empire Strikes Back." #2—"My Favorite Year." #3—"E.T. the Extra-Terrestrial."

537. **MANHASSET—RKO CINEMA—** 627-1300. "Le Beau Mariage."

541. **MASSAPEQUA—SUNRISE MALL—** 795-2244. #1—"The Last Unicorn." #2—"Alone in the Dark." #3—"The Empire Strikes Back." #4—"Time Bandits." #5—"First Blood." #6—Thru Dec. 2: "Horrorplanet." Beg. Dec. 3 (tent.): "Jekyll and Hyde Together Again." #7—"Creepshow." #8—Thru Dec. 2: "The Missionary." Beg. Dec. 3: "Mother's Day"; "Nightmare."

542. **MERRICK—GABLES—** 546-0734. Thru Dec. 2: "Monsignor." Beg. Dec. 3: "National Lampoon's Class Reunion."

543. **MERRICK—MALL—** 623-4424. Program unavailable.

545. **NEW HYDE PARK—HERRICKS—** 747-0555. "First Blood."

546. **NEW HYDE PARK—RKO ALAN—** 354-4338. "Horrorplanet."

547. **OCEANSIDE—OCEANSIDE—** 536-7565. #1—Thru Dec. 2: "Heidi's Song." #2—Program unavailable.

548. **OLD BETHPAGE—CINE CAPRI—** 752-1610. Thru Dec. 2: "Annie."

549. **OYSTER BAY—MOVIES—** 922-0333. #1—Thru Dec. 2: "Victor/Victoria." Beg. Dec. 3: "National Lampoon's Class Reunion." #2—Thru Dec. 2: "Annie."

550. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—"The Missionary." #2—"Tex."

551. **PLAINVIEW—RKO MORTON VILLAGE—** 938-2323. Thru Nov. 30: "Poltergeist." Beg. Dec. 1: "Q."

552. **PLAINVIEW—RKO TWIN—** 931-1333. #1—"Horrorplanet." #2—"Heidi's Song."

554. **PORT WASHINGTON—MOVIES—** 944-6200. #1—Tent.: "Victor/Victoria." #2—Thru Dec. 2: "The Last Unicorn." Beg. Dec. 3: "Forced Vengeance." #3—"First Blood."

555. **PORT WASHINGTON—SANDS POINT—** 883-5074. Thru Dec. 2: "Tex." Beg. Dec. 3: "National Lampoon's Class Reunion."

557. **ROCKVILLE CENTRE—RKO FANTASY—** 764-8000. Thru Dec. 2: "First Blood."

558. **ROCKVILLE CENTRE—RKO TWIN—** 678-3121. #1—"The Empire Strikes Back." #2—"Creepshow."

559. **ROSLYN—ROSLYN—** 621-8488. #1—"The Missionary." #2—"Yol."

561. **SYOSSET—SYOSSET—** 921-5810. "My Favorite Year."

566. **VALLEY STREAM—RKO GREEN ACRES—** 561-2100. "Fantasia."

567. **VALLEY STREAM—SUNRISE—** 825-5700. #1—"The Empire Strikes Back." #2—"Alone in the Dark." #3—"Annie." #4—"E.T. the Extra-Terrestrial." #5—"An Officer and a Gentleman." #6—"Time Bandits." #7—"Creepshow." #8—"Horrorplanet." #9—"Heidi's Song." #10—"First Blood." #11—"The Missionary."

570. **WANTAGH—CINEMA WANTAGH—** 221-7784. #1—Thru Dec. 2: "Heidi's Song." Beg. Dec. 3: "Forced Vengeance." #2—Thru Dec. 2: "Victor/Victoria." Beg. Dec. 3: "Jekyll and Hyde Together Again."

571. **WANTAGH—RKO—** 781-6969. "E.T. the Extra-Terrestrial."

573. **WESTBURY—DRIVE-IN—** 334-3400. #1—Thru Dec. 2: "Creepshow." Beg. Dec. 3 (tent.): "Mother's Day"; "Nightmare." #2—Thru Dec. 2: "Horrorplanet." Beg. Dec. 3 (tent.): "Nurses for Sale." #3—Thru Dec. 2: "Alone in the Dark." Beg. Dec. 3: "Forced Vengeance."

574. **WESTBURY—WESTBURY—** 333-1911. #1—Thru Dec. 2: "Poltergeist." #2—Thru Dec. 2: "Annie."

Suffolk County

600. **AMITYVILLE—RKO—** 264-7789. #1—Thru Dec. 2: "Victor/Victoria." Beg. Dec. 3: "Forced Vengeance." #2—"Creepshow."

602. **BABYLON—RKO—** 669-0700. #1—"The Empire Strikes Back." #2—Thru Dec. 2: "Time Bandits." Beg. Dec. 3: "Nurses for Sale."

603. **BABYLON—SOUTH BAY—** 587-7676. #1—"An Officer and a Gentleman." #2—Thru Dec. 2: "Heidi's Song." Beg. Dec. 3: "Forced Vengeance." #3—Thru Dec. 2: "Alone in the Dark." Beg. Dec. 3: "Nurses for Sale."

606. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"First Blood." #2—"Creepshow."

612. **CENTER MORICHES—CENTER—** 878-2100. Thru Dec. 2: "Annie."

613. **CENTEREACH—CENTEREACH—** 588-0088. "Heidi's Song."

616. **COMMACK—MAYFAIR—** 543-0707. "Victor/Victoria."

617. **COMMACK—RKO—** 499-4545. #1—"First Blood." #2—"The Empire Strikes Back."

619. **CORAM—CORAM—** 698-7200. Thru Dec. 2: "Horrorplanet."

621. **CORAM—PINE—** 698-6442. #1—"The Last Unicorn." #2—"My Favorite Year."

622. **DEER PARK—DEER PARK—** 667-2440. Thru Dec. 2: "The Missionary." Beg. Dec. 3 (tent.): "Jekyll and Hyde Together Again."

625. **EAST HAMPTON—CINEMAS—** 324-0448. #1—"The Empire Strikes Back." #2—Thru Dec. 2: "Creepshow." Beg. Dec. 3 (tent.): "Jekyll and Hyde Together Again." #3—"My Favorite Year." #4—"An Officer and a Gentleman." #5—"E.T. the Extra-Terrestrial."

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. Thru Dec. 2: "My Favorite Year." Beg. Dec. 3 (tent.): "Forced Vengeance."

627. **EAST SETAUKET—RKO FOX—** 473-2400. "The Empire Strikes Back."

628. **ELWOOD—ELWOOD—** 499-7800. #1—"An Officer and a Gentleman." #2—"Creepshow."

631. **HAUPPAUGE—HAUPPAUGE—** 265-1814. Thru Dec. 2: "The Last Unicorn." Beg. Dec. 3: "Forced Vengeance."

632. **HUNTINGTON—RKO SHORE—** 421-5200. #1—"The Empire Strikes Back." #2—Thru Dec. 2: "Victor/Victoria." #3—"Horrorplanet." #4—"Creepshow."

633. **HUNTINGTON—RKO WHITMAN—** 423-1300. "The Last Unicorn."

634. **HUNTINGTON—RKO YORK—** 421-3911. "Heidi's Song."

635. **ISLIP—ISLIP—** 581-5200. #1—Thru Dec. 2: "Time Bandits." #2—Thru Dec. 2: "Heidi's Song." Beg. Dec. 3: "Forced Vengeance." #3—Thru Dec. 2: "Annie."

636. **KINGS PARK—KINGS PARK—** 269-4422. Program unavailable.

637. **LAKE GROVE—RKO SMITH HAVEN MALL—** 724-9550. "Fantasia."

638. **LAKE RONKONKOMA—LAKESIDE—** 981-7100. Thru Dec. 2: "Annie."

640. **MATTITUCK—MATTITUCK—** 298-4405. #1—"E.T. the Extra-Terrestrial." #2—Thru Dec. 2: "The Missionary." #3—Thru Dec. 2: "Heidi's Song."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—"Victor/Victoria." #2—"The Last Unicorn."

645. **OAKDALE—OAKDALE—** 589-8118. Thru Dec. 2: "Monsignor." Beg. Dec. 3: "National Lampoon's Class Reunion."

649. **PATCHOGUE—RKO PLAZA—** 475-5225. #1—"Heidi's Song." #2—Thru Dec. 2: "Time Bandits." Beg. Dec. 3: "Forced Vengeance."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—"An Officer and a Gentleman." #2—"First Blood."

653. **PORT JEFFERSON—MINI EAST—** 928-6555. "Time Bandits." **CINEMA WEST—** "Tex."

654. **PORT JEFFERSON STATION—RKO BROOKHAVEN—** 473-1200. Thru Nov. 30: "Poltergeist." Beg. Dec. 1: "Q."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru Dec. 2: "Annie." Beg. Dec. 3: "Forced Vengeance."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Thru Dec. 2: "Moonlighting." Beg. Dec. 3: "Bob le Flambeur."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—Thru Dec. 2: "The Missionary." Beg. Dec. 3: "Forced Vengeance." #2—Thru Dec. 2: "Tex." #3—Thru Dec. 2: "Annie."

660. **SHIRLEY—TWIN—** 281-3301. Program unavailable.

662. **SMITHTOWN—SMITHTOWN—** 265-1551. "E.T. the Extra-Terrestrial."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—Thru Dec. 2: "The Last Unicorn." #2—Thru Dec.2 : "Victor/Victoria."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"An Officer and a Gentleman." #2—"First Blood." #3—"The Missionary."

666. **WEST ISLIP—TWIN—** 669-2626. #1—Thru Dec. 2: "Poltergeist." Beg. Dec. 3: "National Lampoon's Class Reunion." #2—Thru Dec. 2: "Monsignor." Beg. Dec. 3: "Forced Vengeance."

667. **WESTHAMPTON—HAMPTON ARTS—** 288-2600. Thru Dec. 2: "The Missionary."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. Thru Dec. 2: "The Missionary."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. "My Favorite Year."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—"My Favorite Year." #2—"The Last Unicorn." #3—"Alone in the Dark."

703. **CROSS RIVER—CROSS RIVER—** 763-8811. Thru Dec. 2: "Monsignor."

704. **DOBBS FERRY—PICKWICK—** 693-7727. Program unavailable.

705. **GREENBURGH—CINEMA 100—** 946-4680. #1—Thru Dec. 2: "Heidi's Song." #2—Thru Dec. 2: "Tex."

706. **HARRISON—CINEMA HARRISON—** 835-2668. Thru Dec. 2: "Annie."

707. **HARTSDALE—CINEMA—** 428-2200. #1—"First Blood." #2—"The Missionary." #3—"An Officer and a Gentleman." #4—"My Favorite Year."

708. **LARCHMONT—PLAYHOUSE—** 834-3001. "The Last Unicorn."

709. **MAMARONECK—PLAYHOUSE—** 698-2200. #1—"Creepshow." #2—"The Empire Strikes Back." #3—"My Favorite Year." #4—"E.T. the Extra-Terrestrial."

710. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—"Victor/Victoria." #2—"The Last Unicorn."

711. **MOUNT VERNON—PARKWAY—** 664-3311. Thru Dec. 2: "Heidi's Song."

712. **NEW ROCHELLE—LOEWS—** 632-1700. #1—"First Blood." #2—"The Empire Strikes Back."

714. **NEW ROCHELLE—RKO PROCTORS—** 632-1100. #1—"An Officer and a Gentleman." #2—"Creepshow." #3—"Horrorplanet"; "Alone in the Dark." #4—Thru Dec. 2: "The Last Unicorn." Beg. Dec. 3: "Forced Vengeance." #5—"Heidi's Song."

715. **NEW ROCHELLE—TOWN—** 632-4000. "Victor/Victoria."

716. **OSSINING—ARCADIAN—** 941-5200. #1—Thru Dec. 2: "Victor/Victoria." #2—"The Empire Strikes Back."

717. **PEEKSKILL—BEACH—** 737-6262. #1—"First Blood." #2—Thru Dec. 2: "Heidi's Song." Beg. Dec. 3: "Forced Vengeance." #3—"Creepshow." #4—Thru Dec. 2: "The Missionary."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"The Empire Strikes Back." #2—"An Officer and a Gentleman."

720. **PELHAM—PICTURE HOUSE—** 738-3160. Thru Dec. 2: "Tex."

721. **PLEASANTVILLE—ROME—** 769-0720. Thru Dec. 2: "Annie." Beg. Dec. 3: "Jekyll and Hyde Together Again."

722. **RYE—RYE RIDGE—** 939-8177. #1—"Victor/Victoria." #2—Thru Dec. 2: "Heidi's Song."

723. **SCARSDALE—FINE ARTS—** 723-6699. "Brimstone and Treacle."

724. **SCARSDALE—PLAZA—** 725-0078. Thru Dec. 2: "Annie."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—"The Empire Strikes Back." #2—Thru Dec. 2: "Creepshow."

728. WHITE PLAINS—UA CINEMA— 946-2820. "Fantasia."

730. YONKERS—CENTRAL PLAZA— 793-3232. #1—"The Empire Strikes Back." #2—Thru Dec. 2: "Victor/Victoria."

731. YONKERS—KENT— 237-3440. Thru Dec. 2: "The Last Unicorn." Beg. Dec. 3: "National Lampoon's Class Reunion"; "Megaforce."

732. YONKERS—MOVIELAND— 793-0002. #1—"Creepshow." #2—"First Blood." #3—"E.T. the Extra-Terrestrial." #4—"The Missionary."

733. YONKERS—PARK HILL— 969-4477. Program unavailable.

735. YORKTOWN HEIGHTS—TRIANGLE— 245-7555. #1—"The Last Unicorn." #2—Beg. Dec. 3: "Jekyll and Hyde Together Again."

Rockland County

743. NANUET—MALL— 623-6336. Program unavailable.

744. NANUET—ROUTE 59— 623-3355. "E.T. the Extra-Terrestrial."

745. NANUET—THE MOVIES— 623-0211. #1—"Alone in the Dark." #2—"Victor/Victoria." #3—"My Favorite Year." #4—"The Last Unicorn." #5—"Creepshow."

746. NEW CITY—TOWN— 634-5100. #1—"My Favorite Year." #2—"Victor/Victoria."

747. NEW CITY—UA CINEMA 304— 634-8200. #1—Thru Dec. 2: "Creepshow." Beg. Dec. 3 (tent.): "Mother's Day." #2—"The Last Unicorn."

748. NYACK—CINEMA EAST— 358-6631. "Time Bandits."

751. PEARL RIVER—CENTRAL— 735-2530. "An Officer and a Gentleman."

752. PEARL RIVER—PEARL RIVER— 735-6500. "The Empire Strikes Back."

754. SPRING VALLEY—CINEMA 45— 352-1445. "Monsignor."

755. STONY POINT—9 W CINEMA— 942-0303. "Annie."

756. SUFFERN—LAFAYETTE— 357-6030. "Heidi's Song."

758. WEST HAVERSTRAW—PLAZA— 947-2220. "The Empire Strikes Back."

Connecticut

(Area Code 203)
Fairfield County

773. BROOKFIELD—FINE ARTS— 775-0070. #1—"The Last Unicorn." #2—"E.T. the Extra-Terrestrial."

774. DANBURY—CINE— 743-2200. #1—"The Empire Strikes Back." #2—"The Missionary." #3—"Victor/Victoria."

775. DANBURY—CINEMA— 748-2923. #1—"Creepshow." #2—"An Officer and a Gentleman."

777. DANBURY—PALACE— 748-7496. #1—"Time Bandits." #2—"First Blood." #3—"Heidi's Song."

778. DARIEN—PLAYHOUSE— 655-0100. "The Last Unicorn."

779. FAIRFIELD—COMMUNITY— 255-6555. #1—"Time Bandits." #2—"Creepshow."

780. FAIRFIELD—COUNTY— 334-1411. "First Blood."

781. GREENWICH—CINEMA— 869-6030. "The Last Unicorn."

782. GREENWICH—PLAZA— 869-4030. #1—"An Officer and a Gentleman." #2—"The Missionary." #3—"Victor/Victoria."

783. NEW CANAAN—PLAYHOUSE— 966-0600. "E.T. the Extra-Terrestrial."

784. NORWALK—CINEMA— 838-4504. #1—"First Blood." #2—"Time Bandits."

785. NORWALK—NORWALK— 866-3010. Program unavailable.

787. RIDGEFIELD—CINEMA— 438-3338. Program unavailable.

788. SOUTH NORWALK—SONO— 866-9202. Thru Nov. 30: "Last Tango in Paris"; "Memoirs of a French Whore." Dec. 1-3: "The Last Metro"; "The Woman Next Door." Beg. Dec. 4: "Not a Love Story."

789. SPRINGDALE—STATE— 325-0250. Thru Dec. 2: "Annie." Beg. Dec. 3: "The Missionary."

790. STAMFORD—AVON— 324-9205. #1—"First Blood." #2—"Heidi's Song."

791. STAMFORD—CINEMA— 324-3100. #1—"The Empire Strikes Back." #2—"My Favorite Year." #3—"Time Bandits."

792. STAMFORD—RIDGEWAY— 323-5000. "Creepshow."

793. TRUMBULL—TRANS-LUX— 374-0462. #1—"Creepshow." #2—"An Officer and a Gentleman." #3—"Victor/Victoria."

795. WESTPORT—FINE ARTS— 227-3324. #1—"The Empire Strikes Back." #2—"The Missionary." #3—227-9619. "My Favorite Year." #4—226-6666. "Fantasia."

796. WESTPORT—POST— 227-0500. "An Officer and a Gentleman."

798. WILTON—CINEMA— 762-5678. "Creepshow."

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON—LINCOLN— 997-6873. #1—Thru Dec. 2: "Heidi's Song." Beg. Dec. 3: "Jekyll and Hyde Together Again." #2—Thru Dec. 2: "Alone in the Dark." Beg. Dec. 3: "Tex." #3—Thru Dec. 2: "Victor/Victoria." Beg. Dec. 3: "National Lampoon's Class Reunion."

801. HARRISON—WARNER— 482-8550. #1—Thru Dec. 2: "Creepshow." Beg. Dec. 3: "Forced Vengeance." #2—Thru Dec. 2: "Slumber Party Massacre." Beg. Dec. 3: "Nurses for Sale."

802. HOBOKEN—CINEMA— 653-2202. Program unavailable.

803. JERSEY CITY—HUDSON PLAZA— 433-1100. #1—"Victor/Victoria." #2—"The Empire Strikes Back."

804. JERSEY CITY—LOEWS— 653-4600. #1—"E.T. the Extra-Terrestrial." #2—"First Blood." #3—"Heidi's Song."

806. SECAUCUS—LOEWS HARMON COVE— 866-1000. #1—"The Missionary." #2—"The Last Unicorn." #3—"Time Bandits." #4—"Creepshow."

807. SECAUCUS—LOEWS MEADOW— 866-6161. #1—"Fantasia." #2—"E.T. the Extra-Terrestrial." #3—"Heidi's Song." #4—"An Officer and a Gentleman." #5—"The Empire Strikes Back." #6—"First Blood."

809. WEST NEW YORK—MAYFAIR— 865-2010. Thru Dec. 2: "On Golden Pond"; "Cat People (1982)." Beg. Dec. 3: "National Lampoon's Class Reunion."

Essex County

810. BLOOMFIELD—CENTER— 748-7900. Thru Dec. 2: "Annie." Beg. Dec. 3: "Jekyll and Hyde Together Again."

811. BLOOMFIELD—RKO ROYAL— 748-3555. #1—"Creepshow." #2—"First Blood."

818. MAPLEWOOD—MAPLEWOOD— 763-3100. "Annie."

819. MILLBURN—RKO— 376-0800. #1—"First Blood." #2—"My Favorite Year."

822. MONTCLAIR—WELLMONT— 783-9500. #1—"Time Bandits." #2—"Heidi's Song." #3—Thru Dec. 2: "Victor/Victoria." Beg. Dec. 3: "Forced Vengeance."

823. NEWARK—DRIVE-IN— 344-2800. Blue—Thru Dec. 2: "Alone in the Dark"; "Massacre at Central High." Red—Thru Dec. 2: "Creepshow"; "House of Wax." Green—Thru Dec. 2: "Horrorplanet"; "Hands of Lightning."

825. NUTLEY—FRANKLIN— 667-1777. Program unavailable.

827. UPPER MONTCLAIR—BELLEVUE— 744-1455. "Fantasia."

828. VERONA—VERONA— 239-0880. Thru Dec. 2: "My Favorite Year." Beg. Dec. 3 (tent.): "Mother's Day"; "Nightmare."

829. WEST CALDWELL—CINEMA WEST— 575-9085. "Victor/Victoria."

830. WEST ORANGE—ESSEX GREEN— 731-7755. #1—"The Empire Strikes Back." #2—"An Officer and a Gentleman." #3—"The Missionary."

Union County

840. BERKELEY HEIGHTS—BERKELEY— 464-8888. Program unavailable.

841. CRANFORD—RKO— 276-9120. #1—"First Blood." #2—"Horrorplanet."

842. ELIZABETH—ELMORA— 352-3483. Thru Dec. 2: "Monsignor"; "Hanky Panky." Beg. Dec. 3: "National Lampoon's Class Reunion"; "History of the World Part I."

846. LINDEN—TWIN— 925-9787. #1—"E.T. the Extra-Terrestrial." #2—"Fantasia."

848. ROSELLE PARK—PARK— 245-0358. "Annie"; "Seems Like Old Times."

849. SUMMIT—STRAND— 273-3900. Thru Dec. 2: "Lola."

850. UNION—DRIVE-IN— 686-1260. Program unavailable.

851. UNION—FIVE POINTS— 964-3466. "Creepshow."

852. UNION—LOST PICTURE SHOW— 964-4497. "Diva."

854. UNION—RKO UNION— 686-4373. #1—"Heidi's Song." #2—"The Empire Strikes Back."

857. WESTFIELD—RIALTO— 232-1288. #1—"Victor/Victoria." #2—"E.T. the Extra-Terrestrial." #3—Thru Dec. 2: "The Last Unicorn." Beg. Dec. 3: "Forced Vengeance."

858. WESTFIELD—TWIN— 654-4720. #1—Thru Dec. 2: "Time Bandits." #2—Program unavailable.

Bergen County

862. EDGEWATER—LOEWS SHOWBOAT— 941-3660. #1—"Time Bandits." #2—"First Blood." #3—"An Officer and a Gentleman." #4—"The Empire Strikes Back."

863. EMERSON—TOWN— 261-1000. "Victor/Victoria."

866. FAIRVIEW—TWIN— 941-2424. #1—"Alone in the Dark." #2—"Heidi's Song."

867. FORT LEE—LINWOOD— 944-6900. #1—Thru Dec. 2: "Creepshow." Beg. Dec. 3: "Mother's Day"; "Nightmare." #2—Thru Dec. 2: "My Favorite Year." Beg. Dec. 3: "Forced Vengeance."

868. FORT LEE—SHARON— 224-0202. Thru Dec. 2: "Annie."

871. HACKENSACK—RKO ORITANI— 343-8844. #1—"Heidi's Song." #2—Thru Dec. 2: "Annie." #3—Thru Dec. 2: "Time Bandits."

873. OAKLAND—TWIN— 337-4478. #1—Thru Dec. 2: "Victor/Victoria." Beg. Dec. 3: "Forced Vengeance." #2—Thru Dec. 2: "The Missionary." Beg. Dec. 3: "Jekyll and Hyde Together Again."

874. PALISADES PARK—PARK LANE— 944-1086. #1—Thru Dec. 2: "Annie." #2—Thru Dec. 2: "Tex."

875. PARAMUS—BERGEN MALL— 845-4449. "Yol."

876. PARAMUS—CINEMA 35— 845-5070. "E.T. the Extra-Terrestrial."

877. PARAMUS—DRIVE-IN— 368-1440. Thru Dec. 2: "Alone in the Dark"; "Bogey Man." Beg. Dec. 3: "Halloween III: Season of the Witch"; "An American Werewolf in London."

878. PARAMUS—RKO ROUTE 4— 487-7909. #1—"Fantasia." #2—"Creepshow." #3—"Horrorplanet." #4—"First Blood." #5—"Victor/Victoria." #6—"The Last Unicorn." #7—"An Officer and a Gentleman."

879. PARAMUS—RKO ROUTE 17— 843-3830. #1—"My Favorite Year." #2—"The Empire Strikes Back."

881. RAMSEY—INTERSTATE— 327-0153. Program unavailable.

882. RIDGEFIELD PARK—RIALTO— 641-2115. Thru Dec. 2: "Annie." Beg. Dec. 3: "National Lampoon's Class Reunion."

883. RIDGEWOOD—RKO WARNER— 444-1234. #1—"An Officer and a Gentleman." #2— "First Blood."

884. RUTHERFORD—WILLIAMS CENTER— 933-3700. #1—Thru Dec. 2: "The Last Unicorn." #2—Thru Dec. 2: "Victor/Victoria."

885. TEANECK—CEDAR LANE— 836-3430. Program unavailable.

886. TENAFLY—BERGEN— 567-0004. Thru Dec. 2: "My Favorite Year." Beg. Dec. 3: "Victor/Victoria."

888. WASHINGTON TOWNSHIP—CINEMA— 666-2221. Thru Dec. 2: "Tex."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

ALONE IN THE DARK—(1hr. 30m., '82) A young doctor and his family are terrorized by escaped mental patients during a power blackout. With Jack Palance, Donald Pleasence and Martin Landau. Dir. Jack Sholder. R. **32, 78, 103, 237, 305, 401, 420, 541, 567, 573, 603, 702, 714, 745, 800, 823, 866, 877**

AMOR BANDIDO—(1hr. 38m., '82) In Portuguese, Eng. subtitles. A bit of low-grade Brazilian *verismo* about a teen-age prostitute in Rio and her young-punk lover, who makes his living knocking off cab drivers. The movie is certainly on relaxed terms with lowlife characters; it doesn't soften or patronize, but it doesn't bring much insight either. Grim and unconvincing, and borderline trashy. Dir. Bruno Barreto. **61**

ANNIE—(2hrs. 8m., '82) Pulling together all the "elements," Ray Stark forgot to put any feelings in his mammoth production. What is *Annie* if not a sub-Dickensian sniffler about an abandoned little girl who wants to belong to someone? But Aileen Quinn, the red-haired, freckled lambkin chosen to play Annie, appears to have been directed to be happy and tough, so you don't feel a thing. The British choreographer Arlene Phillips stages energetic dance routines, closely coordinated with the camera, that are like the moving parts of a big machine—they don't express the characters' emotions either. Director John Huston, who is far removed from the emotional world of children, seems somewhat closer to the orphanage mistress, Miss Hannigan, played by Carol Burnett with a lower lip soft and loose, eyes staring wildly at any man who comes near. Burnett tries to carry the show by herself, and it's not her fault that she becomes monotonous. Albert Finney, thick-necked, with a shaved head and a bullying voice, makes a wonderful Oliver Warbucks—he shows you the soul breaking through the lumbering body. Music by Charles Strouse, lyrics by Martin Charnin. PG. **33, 212, 442, 511, 516, 532, 548, 549, 567, 574, 612, 635, 638, 655, 658, 706, 721, 724, 755, 789, 810, 818, 848, 868, 871, 874, 882**

BRIMSTONE AND TREACLE—(1hr. 25m., '82) A sinister stranger courts an English matron and her husband in order to seduce their daughter. With Sting, Joan Plowright and Denholm Elliott. Dir. Richard Loncraine. R. **9, 71, 723**

BUGS BUNNY'S 3RD MOVIE: 1001 RABBIT TALES—(1hr. 14m., '82) A compilation of old and new Warner Brothers cartoons, with Bugs, Daffy Duck, Yosemite Sam and others, and with the voice characterizations of Mel Blank. Dir. Friz Freleng, Robert McKimson, David Detiege, Art Davis and Bill Perez. G. **20, 32, 58, 92**

CÉLESTE—(1hr. 47m., '82) In German, Eng. subtitles. A chronicle of the last nine years in the life of Marcel Proust, based on the memoirs of his housekeeper, Céleste Albaret. With Eva Mattes and Jürgen Arndt. Dir. Percy Adlon. **86**

★ **COME BACK TO THE 5 & DIME, JIMMY DEAN, JIMMY DEAN**—(1hr. 49m., '82) Robert Altman, perverse as always, uses cinematic techniques to celebrate the essence of theater in this adaptation of the same third-rate play he directed (unsuccessfully) on Broadway last winter. The setting is an antiquated five-and-dime in a Texas backwater, where a group of women have gathered, in 1975, for the twentieth anniversary of James Dean's death. Mona (Sandy Dennis), who claims to have raised Dean's child, is the chief celebrant of the Dean cult, but she's not so much a character as a cliché of desolation, a repository of stupid, broken dreams. Sissy (Cher), on the other hand, is flesh and blood, and Cher brings the flagrant soul of cheap-waitress commonness to the part. Karen Black, her face set in a hostile mask, is startlingly effective as the mysterious Joanne, who exposes everyone's illusions and tells the truth. Working with this imitation-William Inge material, Altman creates an affecting structure of memory and regret, weaving the strands of cracked, morose, or empty speech into a funny, American-baroque piece of goods. He whets your appetite: You want him to use what he's learned and go to work on a real play, like *A Moon for the Misbegotten* or *Camino Real.* **86**

CREEPSHOW—(2hrs. 2m., '82) Omnibus horror film, with five separate stories written by Stephen King and directed by George Romero. The tone is consciously comic-book schlocky; you're supposed to revel in the stupid stories and admit that you're a slob. That may work for you—if you can find some way of sitting through the movie. With King, Adrienne Barbeau, Hal Holbrook, Fritz Weaver, E.G. Marshall and Viveca Lindfors. R. **22, 41, 70, 83, 92, 100, 111, 201, 206, 210, 225, 237, 303, 307, 401, 403, 412, 420, 428, 439, 512, 519, 541, 558, 567, 573, 600, 606, 625, 628, 632, 709, 714, 717, 727, 732, 745, 747, 775, 779, 792, 793, 798, 801, 806, 811, 823, 851, 867, 878**

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. **55, 852**

★ **E.T. THE EXTRA-TERRESTRIAL**—(1hr. 55m., '82) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind by outer-space visitors, a smallish-brown creature, brilliant but physically vulnerable, takes refuge in the bedroom of a ten-year-old boy in the California suburbs. The boy, Elliott (Henry Thomas), aided by his big brother, Michael (Robert Macnaughton), and his gravely beautiful little sister, Gertie (Drew Barrymore) secretly cares for the extra-terrestrial (E.T., for short) as if it were a peculiarly intelligent wild animal. The story, written by Melissa Mathison from an idea of Spielberg's, is similar, in outline, to a number of classic child-and-animal tales, but Spielberg has filled it out with astounding and often hilarious moment-by-moment detail. He makes physical beauty dramatically exciting, and in the last three-quarters of an hour he holds the audience in so powerful a grip that one has to go back forty years or more for comparisons. What fuses the movie's separate moods is the sense that children have special qualities of mind and character—generosity, concern—that adults don't have. Carlo Rambaldi created E.T.; the soaring music is by John Williams. PG. **21, 36, 72, 100, 102, 206, 212, 307, 403, 413, 420, 512, 528, 533, 536, 567, 571, 625, 640, 662, 709, 732, 744, 773, 783, 804, 807, 846, 857, 876**

EATING RAOUL—(1hr. 27m., '82) Writer-director Paul Bartel has domesticated the forbidden and tamed the untamable—he's made a pleasant, rather mild little comedy about murder, perversion and cannibalism. Bartel plays Paul Bland, and the talented Mary Woronov plays Paul's wife Mary. Short of cash, the Blands lure L.A.'s wealthy swingers and perverts into their apartment with the promise of exotic pleasures and then bump them off with the swing of a frying pan. *Eating Raoul* is a spoof of the American ideal of capitalistic entrepreneurship and an outlandish native version of such ironically genteel English murder comedies as *Kind Hearts and Coronets.* The wild card in the movie is fleshy, handsome Robert Beltran, who plays Raoul, the all-purpose Chicano hustler who joins the Blands in their scheme. He makes a play for Mary, but when he's shunted aside, your responses go cold. Who cares about the placidly celibate Blands? At least Raoul has some juice in him. The movie seems to be saying that sexual desire makes you so disgusting that you might as well be murdered. R. **14, 73**

FAT CHANCE—(1hr. 32m., '82) The comedy-romance of an overweight man and woman who meet through a personals column. With Farnham Scott, January Stevens, Jack Aaron and Amy Steel. Dir. M. Summers. **76**

FIRST BLOOD—(1hr. 34m., '82) A Green Beret specialist (Sylvester Stallone), who has been kidnapped and tortured by the Vietcong, wanders into a misty, mountain town in the American Northwest years later and is immediately taken for a hippie drifter by the local sheriff (Brian Dennehy). Too proud to tell anyone of his past, he flies into a rage, swatting cops out of the way like an orangutan. And so a war begins. Stallone, who, in any case, can barely deliver a line, plays this silent character with his smoldering, heavy-lidded stare. He moves well, holding your interest with his physical exploits. Like so many American movies, *First Blood* is both exciting and stupid. Dir. Ted Kotcheff. R. **37, 80, 109, 111, 205, 234, 304, 402, 408, 412, 426, 439, 531, 541, 545, 554, 557, 567, 606, 617, 651, 664, 707, 712, 717, 732, 777, 780, 784, 790, 804, 807, 811, 819, 841, 862, 878, 883**

FITZCARRALDO—(2hrs. 37m., '82) In German, Eng. subtitles. Alas! The books, documentaries, lawsuits, and illnesses generated by Werner Herzog's project are a lot more interesting than the movie itself. Herzog's hero, Fitzcarraldo, a cracked colonial entrepreneur, has a mad dream: He wants to build an opera house at Iquitos, a shabby city on the Amazon in Peru, and bring his hero, Enrico Caruso, to sing there. His blond hair standing straight up, his huge choppers fixed in a proud sneer, Klaus Kinski, as Fitzcarraldo, is overbearing and ludicrous and completely distant, more a crank than a heroic madman. Hoping to finance his scheme through a quick killing in the rubber trade, Herzog takes a steamship up one of the tributaries of the Amazon. At the climax, Fitzcarraldo has an Indian tribe haul the huge steamer over a mountain in order to relaunch it in another river. Herzog photographs the ship lying on the mountain from about eight different angles, and yet, despite all his coaxing, the image doesn't yield up much besides its irreducible oddity. It's so monstrous, so static, that it becomes a joke—Herzog's monument to his own foolish will. With Claudia Cardinale. PG. **56**

FIVE DAYS ONE SUMMER—(1hr. 48m., '82) The latest film by the distinguished Fred Zinnemann is a depressingly becalmed triangle drama, with Sean Connery as a married older man, Betsy Brantley as his young mistress, and Lambert Wilson as the Swiss mountain climber who falls in love with Brantley and tries to take her away from Connery. Alas, the characters are all washouts, more priggish or stolid than impassioned, and the whole production feels sluggish. Standard beautiful mountain-climbing footage by Giuseppe Rotunno. Screenplay by Michael Austin, from a Kay Boyle story. PG. **62**

FORCED VENGEANCE—(1hr. 31m., '82) A casino security chief in Hong Kong is forced to fend off an evil and powerful organization. With Chuck Norris and Mary Louise Weller. Dir. James Fargo. R. **30, 83, 99, 103, 104, 105, 109, 201, 210, 212, 233, 234, 237, 401, 406, 410, 411, 426, 433, 439, 447, 448, 512, 554, 570, 573, 600, 603, 626, 631, 635, 649, 655, 658, 666, 714, 717, 801, 822, 857, 867, 873**

FRANCES—(est.: 2hrs. 20m., '82) The one-week only pre-release of Frances Farmer's biographical portrait, following the controversial and tragic life of the stage and screen star. With Jessica Lange, Sam Shepard, Kim Stanley, Bart Burns and Christopher Pennock. Dir. Graeme Clifford. R. **62**

GANDHI—(3hrs. 20m., '82) Reviewed in this issue. PG. **45**

★ **GREGORY'S GIRL**—(1hr. 31m., '82) A charmingly innocent comedy about teenagers in a "new town" outside Glasgow, Scotland. Gregory (Gordon John Sinclair), a boy who has grown six inches in the last year and doesn't know what to do with his long legs, falls in love with a blonde girl (Dee Hepburn) at his school. She is so athletic that she gets on the boys' soccer team, which no one seems to mind much. Gregory pursues her gamely, repairing to his ten-year-old sister for advice. Writer-director Bill Forsyth has either created a fantasy world or discovered a corner of the globe where children grow up normally; the movie is sweet, benign, often very funny. With Clare Grogan. PG. **16, 535**

HEARTACHES—(1hr. 38m., '82) Two women, strangers, one pregnant not by her husband, meet and become friends that share special experiences. With Margot Kidder, Annie Potts and Robert Carradine. Dir. Donald Shebib. R. **16, 46**

HEIDI'S SONG—(1hr. 34m., '82) An animated feature based on Johanna Spyri's popular character, Heidi, the orphan girl who goes to live with her grandfather in the Swiss Alps. With the voices of Lorne Greene, Margery Gray, Sammy Davis Jr. and Fritz Feld. Dir. Robert Taylor. G. **35, 44, 82, 201, 212, 233, 300, 410, 412, 447, 535, 547, 552, 567, 570, 603, 613, 634, 635, 640, 649, 705, 711, 714, 717, 722, 756, 777, 790, 800, 804, 807, 822, 854, 866, 871**

LA FEMME ENFANT—(1hr. 40m., '82) In French, Eng. subtitles. Chronicling the painful disintegration of a complex love relationship between a 40-year-old caretaker and a 14-year-old girl, as she matures. With Klaus Kinski and Penelope Palmer. Dir. Raphaele Billetdoux. **86**

LAST UNICORN, THE—(1hr. 24m., '82) An animated feature based on the mythological novel by Peter Beagle. With the voices of Mia Farrow, Alan Arkin, Angela Lansbury, Jeff Bridges and Robert Klein. Dir. Arthur Rankin and Jules Bass. G. **30, 70, 97, 105, 109, 201, 206, 210, 234, 237, 401, 403, 413, 420, 428, 448, 512, 518, 529, 533, 541, 554, 621, 631, 633, 643, 663, 702, 708, 710, 714, 731, 735, 745, 747, 773, 778, 781, 806, 857, 878, 884**

★**LE BEAU MARIAGE**—(1hr. 37m., '82) In French, Eng. subtitles. Sabine (Béatrice Romand), an art student living in Le Mans and studying in Paris, walks out on her married lover, a famous painter, and announces that she is going to get married. She doesn't know *whom* she's going to marry, only that she's had it as a single woman. When she meets Edmond (André Dussollier), a Paris lawyer, at a party, she decides he's the one, and she lays siege to him. Sabine is exasperatingly self-approving, and our attitudes toward her keep changing. The writer-director Eric Rohmer must mean us to find her slightly mad in her single-minded willfulness yet ultimately brave and even noble. She risks everything, and, at times, her humiliation is great. As always, Rohmer's method is analytic and gently ironic. His movies are all talk, and when you're watching them they seem slightly underdone. Afterwards you realize he's given you some of the most satisfying portraits of men and women flirting and falling in or out of love that you've ever seen. PG. **88, 537**

LOLA—(1hr. 54m., '82) In German, Eng. subtitles. Rainer Werner Fassbinder's acridly entertaining gloss on *The Blue Angel* is set in Coburg, a small city in Bavaria, during the Adenauer years—the years of the economic miracle. Lola (Barbara Sukowa), a singer-prostitute, is the mistress of the corrupt building contractor Schuckert (Mario Adorf), a noisy bear of a man about 50, who takes his pleasure with the roaring enthusiasm of a German Henry VIII. Eager for respectability, Lola sets about seducing a new city commissioner, the aristocratic Von Bohm (Armin Mueller-Stahl), whose approval Schuckert needs for a new housing complex. Sukowa, a defiantly unsensual actress, stands on the club stage in her skimpy outfits, rasping out her numbers in hip German-nightclub style—gutteral, insinuating, "angry." When Von Bohm falls into Lola's clutches, the movie gets predictably anguished and mawkish, but then Schuckert shows up again and restores the jovially cynical tone. One of the most approachable of Fassbinder's movies. With Matthias Fuchs as a stock figure—a defeated idealist making dolorous poetic remarks. R. **86, 849**

★**MISSIONARY, THE**—(1hr. 29m., '82) An accomplished, old-fashioned comedy about virtue and lust, written by Michael Palin and directed by Richard Loncraine (a graduate of British television) in leisurely deadpan style. Palin plays the Reverend Fortescue, an Anglican missionary who sets up a home for prostitutes in Edwardian London. Scrounging among the upper classes for money to support his work, Fortescue meets a gallery of eccentrics who might have fallen out of the pages of *Punch,* most notably Lord and Lady Ames (Trevor Howard and Maggie Smith)—he a wealthy general of reactionary views, she a bored, libidinous beauty who sets about bedding the reluctant Reverend. Working in the formalized settings of clubs and country houses, Loncraine doesn't settle for easy laughs. The movie depends on a simple comic convention: All women are avid for sex, and any man who doesn't know that is a fool. Satirical and naughty rather than uproarious, the movie's classy surface is nuanced and soothing—a throwback to the golden age of English screen comedy three decades ago. R. **16, 24, 38, 58, 83, 92, 223, 402, 436, 500, 521, 531, 535, 541, 550, 559, 567, 622, 640, 658, 664, 667, 700, 707, 717, 732, 774, 782, 789, 795, 806, 830, 873**

MONSIGNOR—(2hrs. 2m., '82) Christopher Reeve, smiling to himself, gives a very rum performance as a holy high roller—Father John Flaherty, a fighting and fornicating priest, who rises, through charm, diplomacy, and crooked financial manipulations, to an exalted station as one of the princes of the church. The director, Frank Perry, has successfully reproduced the kind of schlock big movie made in 1957, pacing the absurd plot so slowly that you have plenty of time to admire the Vatican sets and the clerical fashions, which are a knockout. Fernando Rey and Adolfo Celi, smooth old pros, are on hand as rival cardinals, in gorgeous red silks, exchanging polite insults while gliding over marble floors, and Jason Miller shows up as a mafia don. The only sour element in the nonsense: Genevieve Bujold, as a postulant who has a desperate fling with Father John. She reads her lines seriously, which exposes her to audience ridicule, while that big goof Reeve stands there smiling to himself like a man who has just made a perfect putt. R. **32, 535, 542, 645, 666, 703, 754, 842**

★**MOONLIGHTING**—(1hr. 37m., '82) Tense, funny, anguished comedy about four Polish workmen who come to London to refurbish the flat of a wealthy countryman. Their leader, Nowak (Jeremy Irons), an angry, nervous man who suffered a lot of failure in his life, is desperate to complete the job on time, and locks his men in, cutting them off from contact with their families. He begins as a den mother, and winds up declaring his own version of martial law. When money runs short, he becomes increasingly resourceful at cheating the local grocer. The movie can be read as an ironic comment on Polish political life or as a parable of what every film director goes through on a movie set. Jeremy Irons gives a dedicated, slightly humorless performance, but he certainly holds you to the screen. Written and directed by the Polish émigré Jerzy Skolimowski. PG. **16, 657**

★**MY FAVORITE YEAR**—(1hr. 32m., '82) As the drunken, swashbuckling movie star Alan Swann, Peter O'Toole is magisterially funny—flamboyant yet controlled, egotistical yet enchantingly attentive to his fellow actors. The time is 1954, and matinée idol Swann has agreed to do a guest shot on the hit TV show *Comedy Cavalcade,* which stars the great Stan "King" Kaiser (i.e., Sid Caesar). Swann is a lush and a scoundrel, a spendthrift of his own talent. His looks are even going. Yet the magnificence is still there, and O'Toole gives him an immense courtly charm. As young Benjy Stone, the hotshot comedy writer assigned to keep Swann sober, theater actor Mark Linn-Baker delivers his lines decisively, but he's a glib, busy fellow with frantic hands and a fretful walk. Directing for the first time, Richard Benjamin shows us how the rivalries and hysteria—the tantrums, flip-outs, accidents—were not merely the by-products of live TV but part of what made it possible. As King, Joseph Bologna has Sid Caesar's heft, his bullying force. He plays him as a paranoid young brawler, heroic in his pursuit of laughs. With Bill Macy and Jessica Harper. Written by Dennis Palumbo and Norman Steinberg. PG. **24, 60, 85, 211, 225, 232, 305, 413, 418, 423, 437, 450, 533, 536, 561, 621, 625, 626, 701, 702, 707, 709, 745, 746, 791, 795, 819, 828, 867, 879, 886**

NATIONAL LAMPOON'S CLASS REUNION—(1hr. 25m., '82) The ten-year reunion of Lizzie Borden High School's class of '72 provides the setting for this comedy. With Gerrit Graham, Fred McCarren, Miriam Flynn and Stephen Furst. Dir. Michael Miller. R. **32, 504, 513, 532, 542, 549, 555, 645, 666, 731, 800, 809, 842, 882**

OFFICER AND A GENTLEMAN, AN—(2hrs. 6m., '82) Shrewd, entertaining updating of a genre that flourished forty years ago, the armed-service romance. Richard Gere stars in the Tyrone Power role —the selfish loner who is chastened and humbled in the navy's basic training and becomes a caring human being; the charming David Keith is his buddy, an honorable Southerner from a military family; and Debra Winger and Lisa Blount are the "Puget debs" —working-class Catholic girls who cross the Puget Sound in search of husbands among the future officers. Douglas Day Stewart has given the movie both the narrative strength of old Hollywood films and also their reassuring moral universe. Taylor Hackford's direction is conventional but self-assured and proficient; the movie has undeniable electricity, even though its sexual morality feels musty. Featuring Louis Gossett Jr. as the tough drill sergeant—a classic performance in a very clichéd tradition. R. **23, 31, 60, 205, 223, 231, 303, 419, 423, 426, 450, 517, 519, 529, 531, 567, 603, 625, 628, 651, 664, 707, 714, 719, 751, 775, 782, 793, 796, 807, 830, 862, 878, 883**

★**POLTERGEIST**—(2hrs., '82) Sensationally effective haunted-house movie produced by Steven Spielberg, directed by Tobe Hooper. It's about an ordinary American family living in a suburban house haunted by ghosts, and it's played for sensation, horror, and weirdly beautiful floating effects. *Poltergeist* is scary but not sadistic, violent but not bloody (except for one short scene). With Craig T. Nelson as the daddy; theater actress Jobeth Williams, turning on the emotion, as the mother who literally goes into hell to get her little daughter back; Beatrice Straight as a para-psychologist; and Zelda Rubinstein as a midget clairvoyant. The story is nonsense, but much of the horror imagery is beautiful, and Spielberg's humorous appreciation of the American family humanizes the movie. PG. **38, 235, 502, 524, 551, 574, 654, 666**

SIBERIADE—(3hrs., '82) In Russian, Eng. subtitles. A historical epic tracing the period from before the Revolution to the early 1960s, told through the lives of two Siberian familes. With Nikita Mikhalkov and Ludmilla Gurchenko. Dir. Andre Konchalovsky. **90**

SMITHEREENS—(1hr. 30., '82) A teenage girl struggles to survive on the fringes of the Manhattan New Wave rock world. With Susan Berman, Brad Rinn and Richard Hell. Dir. Susan Seidelman. **6**

STARSTRUCK—(1hr. 35m., '82) Jackie (Jo Kennedy), a lively punkette with a mop of wild red hair, careers all over modern Sydney, trying to make it as a rock singer any way she can. At the same time, her fourteen-year-old entrepreneur-manager, Angus (Ross O'Donovan), who is also her cousin, wheels and deals while dressed in his school uniform of knee pants and rumpled socks. The two determined, resourceful kids, who want to put on a show and raise money to save the family pub, might be Mickey Rooney and Judy Garland in Day-Glo hair. Directed by Gillian Armstrong, *Starstruck* is sweet, innocent, silly, jumpy, and fun. If you go not expecting much, you'll have a very pleasant time. **48**

STILL OF THE NIGHT—(1hr. 31m., '82) Robert Benton's *hommage* to Hitchcock is depressingly academic—a pastiche of moods and scenes from Hitchcock thrillers with little life of its own. Roy Scheider, in a dull, dull performance, is the New York psychiatrist who falls in love with the mistress (Meryl Streep) of a murdered patient. Did she commit the murder? And will she marry the psychiatrist? He follows her around, hangs out at her office, but since they're not actually together very much the movie doesn't build the romantic suspense of Hitchcock's films with similar plots (*Suspicion, Vertigo,* etc.). Benton reworks a number of famous Hitchcock scenes, including the auction-house bit from *North by Northwest,* but his versions are less entertaining than the originals. The whole movie feels like an exercise—Benton could be a music student composing a fugue in the style of Bach. He'll get high grades, but of what use are grades? Inappropriately austere cinematography by Nestor Almendros. PG. **74**

TEX—(1hr. 43m., '82) Matt Dillon is Tex, the younger of two parentless boys growing up on the Oklahoma plains. A prankster and screw-up at school, Tex is the classic good-bad boy of American family literature: He loves horses, he's uncertain with girls, he's instinctively brave and generous. Dillon is still raw enough to play him without visible calculation. Jim Metzler gives an expert performance as his older brother, Mason, who has grown edgy and harsh from having to pay the bills and take care of Tex. Adapted from one of the popular young-adult novels by S.E. Hinton, *Tex* has a basic decency about it that is very touching. The movie's greatest virtue is its insight into the way money shapes values and behavior, even in rural Oklahoma, where everyone has plenty of room to move around. Written by Charlie Haas and Tim Hunter. Dir. Hunter. PG. **14, 42, 212, 213, 236, 300, 403, 447, 511, 533, 550, 555, 653, 658, 705, 720, 800, 874, 888**

★**TIME STANDS STILL**—(1hr. 39m., '82) In Hungarian, Eng. subtitles. A volatile and funny movie, directed by the young Hungarian Péter Gothár, about the generation of Hungarian youth following the 1956 revolution. Teenage affairs, drunken parties, school troubles—the normal uproar of adolescence—gets filtered through the lens of political memory. None of these activities is quite free of political meaning. Caught between paranoid, warring adults, the kids are pulled this way and that, and they're hit at the same time by a thunderbolt from the capitalist West—Elvis, the Beatles, the whole rock revolution of the fifties and sixties. In a Communist state that introduces power into every relationship, rock becomes a source of "pure" romantic and rebellious feelings. The whole movie is fiercely poetic: Gothár and his superlative cinematographer, Lajos Koltai, use the camera as a way of giving pleasure through conscious virtuosity, just like the young Orson Welles and Gregg Toland. Working in strikingly unrealistic colors, they've produced a subdued expressionist look of haunting power. With István Znamenák, Aniko Iván and Sándor Soth. **90**

VERONIKA VOSS—(1hr. 45m., '82) In German, Eng. subtitles. One of the final works of Rainer Werner Fassbinder, who died, at the age of 36, last spring. Veronika Voss (Rosel Zech) is a washed-up film star, a former favorite of Goebbels's, who has become, by 1955, a pathetic morphine addict dependent on the favors of a vicious lady doctor. A rather stolid sportswriter makes an ineffective attempt to save her, but this is the world of Fassbinder, where fate, doom, and depression hang over life like a black cloud. The movie is heavy-spirited and bizarre, fanciful but solemn. In a word, it's dreadful, but it's pure Fassbinder, and that may be enough for some people. Grim and repellent as it is, this sour comment on *Sunset Boule-*

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vard has a malign fascination, and the black-and-white cinematography is dazzling. R. **88**

VICTOR/VICTORIA—(2hrs. 13m., '82) Genial low-intensity farce about sex roles and transvestitism, written and directed by Blake Edwards. Julie Andrews is Victoria, an out-of-work coloratura in the Paris of 1934, who is taken in by Robert Preston's Toddy, a gay-cabaret performer and man-about-town. He has the bright idea of clipping her hair and pushing her out on the stage of a gay club as "Victor," female impersonator. All the young men go wild, convinced that she's a man. James Garner plays a visiting Chicago gangster disturbingly attracted to "Victor," and amusing complications ensue. The movie might have been a smash with some good period songs (by Porter or Coward) or a score approximating the *sound* of the period (like the one Kander and Ebb wrote for *Cabaret*). But Edwards hired his old crony Henry Mancini, who turns in his usual Hollywood/Vegas pop numbers. And Julie Andrews, singing in her unmistakably ladylike tones, doesn't seem like a man for an instant. Still, it's an affectionate, tolerant, very pleasant movie. With Alex Karras. PG. **11, 30, 51, 93, 104, 105, 201, 206, 210, 211, 221, 305, 413, 447, 448, 512, 549, 554, 570, 600, 616, 632, 643, 663, 710, 715, 716, 722, 730, 745, 746, 774, 782, 793, 800, 803, 822, 829, 857, 863, 873, 878, 884, 886**

WINTER OF OUR DREAMS—(1hr. 29m., '82) A prostitute hopes to find a new life with a married man. With Judy Davis and Bryan Brown. Dir. John Duigan. **57**

★ **YOL**—(1hr. 51m., '82) In Turkish, Eng. subtitles. This prize-winning Turkish movie is stiff and distant, and at times the staging and acting are rudimentary, but it's great nonetheless—with passages of overwhelming power that will stay with you for years. Five men, prisoners in a low-security prison, are given a week's leave to visit their families. Outside, they discover that Turkey, under martial law, is one big prison, a morass of paranoia and fear. Blindly, the men act out the cruel logic of a Moslem fundamentalist society—they are as much victims as the women they brutalize. The most memorable sequence: A man marches his wife, who has become a prostitute, through the snow as a way of testing God's judgment of her. He realizes that he wants her just as she is overwhelmed by the cold. Yilmaz Güney supervised the film from prison, issuing instructions to his associates; he then escaped, in October 1981, and completed the film himself while in hiding. PG. **6, 62, 93, 559, 875**

Revivals

ALEXANDER NEVSKY—(1hr. 27m., '39) In Russian, Eng. subtitles. Purists deprecate this film, but it's more accessible and enjoyable than Eisenstein's others. Russian peasants defeat German invaders and solidify the Russian state under Nevsky's leadership. Great battle scenes, and a brilliant Prokofiev score. **2**

BAND OF OUTSIDERS—(1hr. 35m., '66) In French, Eng. subtitles. One of Jean-Luc Godard's best. Three young people (Anna Karina, Sammy Frey, Claude Brasseur) play at love and crime, pretending to be characters in a movie, and by degrees they are drawn into actual crimes. Lyrical, witty, finally shocking. **10**

BEYOND THE VALLEY OF THE DOLLS—(1hr. 49m., '70) It has nothing to do with *The Valley of the Dolls*. Chicago *Sun-Times* film critic Roger Ebert set out to write a camp/trash outrage, incorporating every absurdity, cliche, and bit of nonsense he could think of. The whole thing was whipped up into a wild storm of sex and violence by master *shlockmeister* Russ Meyer. It's fitfully entertaining. . . very late at night. Starring several of Russ Meyer's silicone wonders. **39**

BREATHLESS—(1hr. 29m., '61) In French, Eng. subtitles. Jean-Luc Godard's astonshing first feature with Jean-Paul Belmondo as the amoral hoodlum/stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie cliches into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. **10**

EMPIRE STRIKES BACK, THE—(1hr. 58m., '80) Grandiose, exciting, imperial in scale, a bit ponderous, and even more spectacular than *Star Wars*, but some of the engaging camp silliness is gone. Once again the Empire, led by Darth Vader, attempts to annihilate the Rebels, Princess Leia (Carrie Fisher), Han Solo (Harrison Ford), Luke Skywalker (Mark Hamill), and Luke's new froglike guru—Yoda, who looks like a squashed Theodore H. White. Adults may be depressed by the absence of real characters and the leaden dialogue, but the dazzling variety of the settings saves the movie. Dir. Irvin Kershner; produced by George Lucas, the Wagner of pop. **24, 41, 54, 92, 109, 202, 203, 234, 306, 411, 417, 424, 428, 518, 528, 536, 541, 558, 567, 602, 617, 625, 627, 632, 709, 712, 716, 719, 727, 730, 752, 758, 774, 791, 795, 803, 807, 830, 854, 862, 879**

FANTASIA—(2hrs., '40) An ample serving of great music masterpieces, joyously and lovingly (if misguidedly) trashed. Works of Beethoven, Tchaikovsky, Dukas, Stravinsky, Schubert and Mussorgsky, rearranged and accompanied by imaginative Walt Disney animations. **45, 308, 418, 566, 637, 728, 795, 807, 827, 846, 878**

IN A YEAR OF THIRTEEN MOONS—(2hrs. 9m., '79) In German, Eng. subtitles. Another of Rainer Werner Fassbinder's studies of the insulted and the injured. Elvira (Volker Spengler) has undergone a sex-change operation to please a wealthy man who then casts him (her?) off. The movie has been done with great dignity, and Fassbinder gives the unappealing Elvira a kind of wretched pathos, but he also distances and aestheticizes Elvira's plight so much that it's impossible to feel anything about it. Hard to sit through this one to the end. **96**

LAWRENCE OF ARABIA—(3hrs. 45m., '62) Still the best spectacle movie ever made. Peter O'Toole, golden hair flying in the breeze, dons white robes and becomes "El Arens," English uniter of the Arabs during World War I. Much heroism, moral anguish, masochism, sadism, and murky politics. Magnificent desert photography. With Omar Sharif, Alec Guinness and Jack Hawkins. Dir. David Lean. **95**

LOLITA—(2hrs. 31m., '62) Much better than the reviews indicated at the time. In Stanley Kubrick's film (Nabokov did the screenplay himself), Lolita has been aged a couple of years (she's played by Sue Lyon), but the book's satiric savagery is intact. With classic performances by James Mason as the nymphet-inspired Humbert, Peter Sellers as his nemesis Quilty, and Shelley Winters as the unfortunate Charlotte Haze. It's Kubrick's last film before he became an institution. **96**

MCCABE AND MRS. MILLER—(2hrs., '71) Robert Altman's most satisfying film. In the cold, snowy, Northwestern frontier town, Warren Beatty's McCabe, a fantasizing entrepreneur, courts Julie Christie's Mrs. Miller, a tough madam with no thoughts of love. The loneliness of the place is palpable—the movie has a sweet mournfulness. **96**

NATIONAL VELVET—(2hrs. 4m., '44) A classic family picture, from MGM's Anglo-worshipping era, about a British small-town girl (the ravishingly beautiful twelve-year-old Elizabeth Taylor), a boy (Mickey Rooney), and their racehorse. Dir. Clarence Brown. **96**

NEXT STOP, GREENWICH VILLAGE—(1hr. 52m., '76) Paul Mazursky here waxes nostalgic over his youth in the Village of the fifties. Larry (Lenny Baker) is a nice Jewish boy surrounded by Village characters and a fierce mother who descends on him with food and lamentations. He's got girl-friend problems and heavy career ambitions too. Funny, and consistently entertaining. With Ellen Greene and Shelley Winters. **13**

PRIDE AND PREJUDICE—(1hr. 58m., '40) The best of MGM's adaptations of classic novels. Greer Garson is a little too matronly as Jane Austen's enchanting heroine, Elizabeth Bennet, but she's not the condescending bore she later became, and Laurence Olivier is witty and devastatingly attractive as the snobbish Darcy. It's worth the price of admission to hear Olivier say, as he refuses to dance at a ball, "I am in no humor tonight to give consequence to the middle classes at play." With Edna May Oliver. Dir. Robert Z. Leonard. **10**

TIME BANDITS—(1hr. 56m., '81) A large-scale fantasy spectacle resembling *The Wizard of Oz*, but dramatically and emotionally a failure. A group of antic dwarfs, helpers of the Supreme Being (Ralph Richardson), lead a little boy through time and space, visiting Napoleon (Ian Holm), Agamemnon (Sean Connery) and Robin Hood (John Cleese). Much of the imagery is extraordinarily imaginative, but the separate episodes, which are sometimes amusing, are held together with library paste, and the picture never builds to anything. Dir. Terry Gilliam **33, 72, 80, 104, 202, 408, 411, 433, 501, 531, 541, 567, 602, 635, 649, 653, 748, 777, 779, 784, 791, 806, 822, 858, 862, 871**

WHITE SHEIK, THE—(1hr. 26m., '56) In Italian, Eng. subtitles. An early Fellini comedy about a young bride who disappears during her honeymoon to search for her idol. Very funny. With Brunella Bovo, Leopoldo Tieste and Alberto Sordi. **39**

WHO'S AFRAID OF VIRGINIA WOOLF?—(2hrs. 11m., '66) Richard Burton and Elizabeth Taylor invite George Segal and blobby Sandy Dennis over to show them what is wrong with life in general and academics in particular. A talky, strident film, this was hailed at the time as audacious and ruthlessly honest, which is another way of saying it's dated. Dir. Mike Nichols. **39**

THEATER

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Broadway

Previews and Openings

Monday, November 29

84 CHARING CROSS ROAD—Ellen Burstyn stars in a play adapted and directed by James Roose-Evans based on Helen Hannff's autobiographical novel about an American author and a British clerk who works at an antiquarian bookstore in London. Joseph Maher co-stars. Previews now prior to a 12/7 opening. Previews: Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $17.50-$25; Fri. & Sat. at 8, $20-$27.50; Wed. at 2, $15.50-$22.50. After opening: Tues. & Thurs. at 8, Sat. at 2, Sun. at 3, $20-$27.50; Fri. & Sat. at 8, $22.50-$30; Wed. at 2. $18-$25. **Nederlander,** 208 W. 41st (921-8000). 2 hrs. Major credit cards.

A LITTLE FAMILY BUSINESS—Angela Lansbury stars in a comedy by Jay Presson Allen, adapted from a French play by Pierre Barillet and Jean-Pierre Gredy, about a woman who takes over the family business from her despotic husband; directed by Martin Charnin. John McMartin plays the husband. Previews now prior to a 12/15 opening. Mon.-Thurs. at 8, Sat. at 2, $18.50-$28.50; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $18-$25. **Martin Beck,** 302 W. 45th (246-6363). 2hrs., 10 min. All major credit cards.

Friday, December 3

STEAMING—Nell Dunn's play, set in an East London public steam bath, calling for a cast of six women and one man, and a swimming pool on stage; directed by Roger Smith. With Pauline Flanagan, Judith Ivey, Lisa Jane Persky, Polly Rowles, Linda Thorsen, Margaret Whitton, and John Messenger. Previews start 12/3 prior to a 12/12 opening. Mon.-Thurs. at 8, Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $15-$25. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 10 min. All major credit cards.

Monday, December 6

MONDAY AFTER THE MIRACLE—Jane Alexander, Karen Allen, and William Converse-Roberts star in William Gibson's play which takes place twenty years after *The Miracle Worker* and emphasizes Anne Sullivan's marriage which incorporates Helen Keller into her household; directed by Arthur Penn. Previews start 12/6 prior to a 12/14 opening. Mon.-Thurs. at 8, Sat. at 2, $20-$28.50; Fri. & Sat. at 8, $22-$30; Wed. at 2, $17-$25. **Eugene O'Neill,** 230 W. 49th (246-0220). 2 hrs., 30 min. All major credit cards.

Tuesday, December 7

HERMAN VAN VEEN: ALL OF HIM—A musical theater experience one-man show, with English adaptation and lyrics by Christopher Adler. Show features music, stories, lights, special effects, mime, and clowning (in English—Herman's Dutch.) Previews on 12/7, then opens 12/8 (ends 12/19). Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $19.50-$27.50; Fri. & Sat. at 8, $22-$30. **Ambassador,** 219 W. 49th (541-6490). 2 hrs. All major credit cards.

MERLIN—Doug Henning stars in a new musical with book by Richard Levinson and William Link, music by Elmer Bernstein, lyrics by Don Black. Chita Rivera stars as the Queen. Directed by Frank Dunlop. Previews start 12/7 prior to a 12/26 opening. Previews: Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $22.50-$35; Wed. at 2, $22.50-$30. After opening: Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30.-$40; Wed. at 2, $25-$35. **Mark Hellinger,** 51st & Bdway (757-7064). 2 hrs., 10 min. All major credit cards.

Wednesday, December 8

ALICE IN WONDERLAND—The Eva Le Gallienne production based on the 1932 repertory version of Lewis Carroll's classic. Settings are based on the Tenniel drawings. Kate Burton plays Alice and Le Gallienne the White Queen; directed by John Strasberg. Previews start 12/8 prior to a 12/23 opening. Tues.-Thurs. at 8, $25.-$35; Fri. & Sat. at 8, $30-$40; Wed. at 2, Sat. at 2, Sun. at 3, $20-$30. **Virginia Theater,** 245 W. 42nd St. (246-6270). 2 hrs., 10 min. All major credit cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Amanda Plummer, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Sat. at 8, $24-$30; Wed. at 2, $20-$26; Sat. at 2, $22.50-$28.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards.

AMADEUS—David Dukes, John Pankow, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$37.50; Fri. & Sat. at 8, $26.50-$40; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 35 min. Major credit cards. ● ●

ANNIE—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil even if Thomas Meehan's book is a far cry from Harold Grey's comic-strip. Charles Strouse wrote the score, Alyson Kirk is the newest Annie, June Havoc is the newest Miss Hannigan, Harve Presnell is Daddy Warbucks, and Sandy is still Sandy. Wed. & Thurs. at 8, Sun. at 6:45, Sat. & Sun. at 2, $20-$30; Fri. at 8, Sat. at 6:45, $21-$30; Wed. at 2, $16-$30; thru 1/2/83. **Uris,** 51st St. W. of Bdway (586-6510). Credit cards. ● ●

CATS—The London musical has arrived, with a cast of 23 American "cats". Based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, $27.50-$45; Sat. at 2, $25-40; Wed. at 2, $25-$35. **Winter Garden,** 1634 Bdway (239-6222). 2 hrs., 35 min. All major credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Sat. at 2, Sun. at 3, Tues.-Thurs. at 8, $30-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $25-$35. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 15 mins. Major credit cards. ● ●

CRIMES OF THE HEART—Beth Henley's delicious 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With J. Smith-Cameron, Caryn West, Tim Choate, and Kathy Danzer; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather irreverently prankish and funny. The acting is enchanting throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $20-$30; Wed. at 2, $16-$25. **John Golden,** 252 W. 45th (246-6740). 2 hrs., 45 min. ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. From 12/4, Jennifer Holliday will be replaced by Vanessa Townsell. Mon.-Thurs. at 8, Sat. at 2, $27.50-$42.50; Fri. & Sat. at 8, $30-$45; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 10 min. All major credit cards.

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Anthony Crivello and David Cryer. Nancy Opel stars at matinees. Tues.-Thurs. at 8, $20-$37.50; Fri. & Sat. at 8, $20-$40; Wed. at 2, $14.50-$30; Sat. at 2, Sun. at 3, $20-$35. **Broadway,** Broadway at 53rd (239-6200). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Lisa Brown, Lee Roy Reams, and Jessica James in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $25-$42.50; Fri. & Sat. at 8, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730).2hrs.,15 mins. Major credit cards.● ●

FOXFIRE—Hume Cronyn, Jessica Tandy, and Keith Carradine in a new play by Susan Cooper and Mr. Cronyn based on the Doubleday Foxfire books about an Appalachian mountain couple and their son, a country music star who comes home to think out his problems; directed by David Trainer; original music by Jonathan Holtzman; with Katherine Cortez, Trey Wilson, and James Greene. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Ethel Barrymore,** 243 W. 47th (246-0390). 2 hrs., 10 min. All major credit cards.

GOOD—Alan Howard stars in the Royal Shakespeare Company's production of a play with music by the late C. P. Taylor about a college professor who is forced to deal with the Nazi movement in Germany in the 30s; directed by Howard Davies. With Meg Wynn-Owen, David Howey, Felicity Dean, Pip Miller, Kate Spiro, Marjorie Yates, Tim Walker, and Nicholas Woodeson. Mon.-Thurs. at 8, Sat. at 2, $25-$32.50; Fri. & Sat. at 8, $27.50-$35; Wed. at 2, $22.50-$30. **Booth Theater,** 222 W. 45th (239-6200). 2 hrs., 30 min. All major credit cards.

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top (Andy Gibb in the title role) to bottom. Tues.-Sat. at 8:15; Wed. & Sat. at 2, Sun. at 3; $27.50-$38. **Royale,** 242 W. 45th (239-6200). 1 hr., 45 min. All major credit cards. ●

MASTER HAROLD... and the boys—Athol Fugard's drama about a 17-year-old white South African youth's relationship with two black men employed by his family; with Lonny Price, James Earl Jones, and Danny Glover. The play is stimulating, and devastating without being depressing; the two black actors are exhilarating, and Mr. Fugard directs with the same insight and control with which he writes. Mon.-Sat. at 8, Sat. at 2, $19-$30; Wed. at 2, $16-$25. **Lyceum,** 149 W. 45th (239-6200). 2 hrs. All major credit cards.

NINE—Raul Julia stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Lilliane Montevecchi, Karen Akers (Maureen McGovern replaces Karen from 12/6), Taina Elg, Shelly Burch, and Anita Morris. Mon.-Thurs. at 8, $32.50-$37.50; Fri. & Sat. at 8, $35-$40; Wed. & Sat. at 2, $25-$35. **46th St. Theater,** (246-0246). 2 hrs., 45 min. All major credit cards.

OH! CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Wed. at 8, Sun. at 3, $22-$34, Fri. at 8, Sat. at 7 & 9:30, Sun. at 7, $25-$38. **Edison,** 240 W. 47th (757-7164). 2 hrs., 5 min. All major credit cards. ● ●

THEATER

PRESENT LAUGHTER—George C. Scott stars in and directs a revival of Noel Coward's high comedy about an actor and the many women in his life; with Kate Burton, Dana Ivey, Elizabeth Hubbard, Nathan Lane, and Anne Swift. Still smooth, silky, luxurious, and thoroughly enjoyable. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, $30; Sat. at 8, $35; thru 1/2/83. **Circle in the Square,** 50th St. W. of Broadway (581-0720). 2 hrs., 10 min. All major credit cards.

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by Jim Wann, with Ronee Blakely, Loudon Wainwright III, Deborah Monk, John Foley, Mark Hardwick, and John Schimmel. Mon.-Thurs. at 8, $24.50-$26.50; Fri. & Sat. at 8, $25.50-$27.50; Wed. & Sat. at 2, $22.50-$24.50. **Princess,** 200 W. 48th (586-3903).

THE SHOWGIRL—Mary Soreanu stars in a Yiddish musical about a cantor's daughter who wants to become a musical performer. By Samuel Steinberg and Nellie Cassman; directed by Michael Greenstein. Wed., Thurs. at 2, Wed. at 8, $11.50-$14.50; Sun. at 2 & 5:30, Sat. at 8:30; $12.50-$19.50. **Town Hall,** 123 W. 43rd (921-9442).

SOPHISTICATED LADIES—Maurice Hines and Judith Jamison in a gorgeous and sprightly musical production featuring to great advantage the splendidly sinuous and sultry works of Duke Ellington, directed & choreographed by Michael Smuin. With Don Correia, Phyllis Hyman, Donna Drake, Gary Chapman, Michael Scott Gregory, and Mercedes Ellington. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $23-$32.50; Fri. & Sat. at 8, $24-$35; Wed. at 2, $19-$27.50. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2 hrs., 15 min. All major credit cards. ●

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Court Miller. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$32.50. An amusing as well as moving trio of plays about the homosexual world. **Little Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards.

TWICE AROUND THE PARK—Anne Jackson and Eli Wallach in Murray Schisgal's new comedy, described as a romantic romp, set on the East and West sides of Central Park with Mr. Wallach playing both an unemployed actor and a taxicab owner. Ms. Jackson appears as a policewoman and a housewife. Directed by Arthur Storch. Mon.-Thurs. at 8, Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $19.50-$30; Wed. at 2, $15-$25. **Cort,** 138 W. 48th (489-6392). 1 hr., 50 min. All major credit cards.

WOMAN OF THE YEAR—Raquel Welch stars in a musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Jamie Ross is Raquel's co-star. There is brightness, shrewdness, and measured invention throughout. Tues.-Sat. at 8, $30-$40; Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **Palace,** 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards. ●

Off-Off Broadway

BREAKFAST WITH LES AND BESS—Lee Kalcheim's comedy about two popular talk-show hosts; directed by Barnet Kellman. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $9-$11. **Hudson Guild,** 441 W. 26th (760-9810).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men; directed by Tommy Tune, who has developed into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16.50-$20.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

THE DINING ROOM—A. R. Gurney's comedy stars Mark Arnott, Debra Mooney, Cara Duff-MacCormick, Mary Wright, Charles Kimbrough, Nicolas Hormann; directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7, $12-$14. A Playwrights Horizons production. **Astor Place Theater,** 434 Lafayette St. (254-4370).

DO LORD REMEMBER ME—Memory play by James de Jongh, with Glynn Turnman, Frances Foster, Charles Patterson, Lou Myers, and Ebony Jo-Ann; directed by Regge Life. A 1936 federal project interviewed former slaves, and these are their words and songs. It gathers momentum as it goes along, and becomes a proud testimonial to the black—and human—spirit under duress. Thru 12/19. **American Place,** 111 W. 46th (247-0393).

EDMOND—David Mamet's play, directed by Gregory Mosher, with Colin Stinton, Patti LuPone, Paul Butler, Joyce Hazard. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 7. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

EXTREMITIES—William Mastrosimone's play, starring Susan Sarandon, about rape and revenge; directed by Robert Allan Ackerman. With James Russo, Ellen Barkin, and Deborah Hedwall. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. Playhouse 91, 316 E. 91st (831-2000).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $13-$17. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

GENIUSES—Peter Evans and Tom Ligon in Jonathan Reynolds's thoroughly funny farce set in the Philippines during the filming of an epic; directed by Gerald Gutierrez. A highly civilized satire that stays consistently in high gear with a steady flow of gags. Tues.-Fri. at 8, Sat. at 7 & 10; Sun. at 3 & 7; $16. **Fairbanks Theater,** 432 W. 42nd St. (279-4200).

GREATER TUNA—Joe Sears and Jaston Williams star in a new comedy about Texas's third smallest town, written by Williams, Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18. **Circle in the Square (downtown), 159 Bleecker St. (254-6330).**

THE HOLLY AND THE IVY—Revival of Wynyard Browne's play about the grown-up children of a minister who gather together with him at Christmas with their problems; directed by Lindsay Anderson. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $16-$20. **Susan Bloch Theater** 307 W. 26th (242-7800).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Fri. at 8, $18-$22.50; Sat. at 7 & 10, Sun. at 3 & 7:30. $20-$25. **Orpheum,** 126 Second Ave. (239-6200).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Red Wilcher, Carol Woods, Peggy Alston, and Frozine Jo Thomas. Music onstage by New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions. The whole affair exudes infectious goodwill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16.95-$24.95. **Village Gate,** 160 Bleecker St., at Thompson (475-5120). ● ●

PENELOPE—Joy Franz in J. Radloff's play about a Broadway star and her lovers. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; thru 12/5. **Perry St. Theater,** 31 Perry St. (255-9186).

R.S.V.P.—A musical revue of contemporary life in New York by Rick Crom, with Glen Kelly, John Wyatt. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3; $12-14. **Theatre East,** 211 E. 60th (838-0177).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Nancy Marchand stars in Christopher Durang's satirical comedy; directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16-$18. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394). ●

SOME MEN NEED HELP—Treat Williams plays a young executive and Philip Bosco costars as a tough Italian stranger who mysteriously appears at his doorstep determined to change his life, in John Ford Noonan's play; directed by John Ferraro with acumen and resourcefulness. Tues.-Fri. at 8, Wed. at 2, Sat. at 7 & 10, Sun. at 3; $16-$20; thru 1/16/83. **47th St. Theater,** 304 W. 47th (757-5458).

TRUE WEST—Sam Shepard's play, directed by Gary Sinise, starring John Malkovich (who gives an overwhelming performance), about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12-$16. **Cherry Lane Theater,** 38 Commerce St. (989-2020).

Theater Companies

CSC REP—Strindberg's *Ghost Sonata;* Goethe's *Faust,* pts. 1 & 2. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 2; $10-$11; thru 11/30. 12/9-12, *Wild Oats,* and *Faust* Part 2. **CSC Theater,** 136 E. 13th St. (677-4210).

EQUITY LIBRARY THEATER—Revival of Frank Gilroy's *Who'll Save the Plowboy?,* about a youth who visits the home of a man whose life he saved in WW II. Tues.-Sun. at 8, Sat. & Sun. at 2:30. **Theater,** 103rd & Riverside Drive (663-2028).

JEWISH REP—*Friends Too Numerous To Mention,* a comedy by Neil and Joel Cohen, set in contemporary New Jersey, about a family-controlled music theater infiltrated by the Mob, relatives, friends, and business associates of all kinds. Wed., Thurs., Sat. at 8, Sun. at 2 & 7; $7, $8; 12/4-1/2/83. **Midtown YM-YWHA,** 344 E. 14th St. (674-7200).

MANHATTAN PUNCH LINE—Judie Bond, Frances Cuka, Jill Larson, and Michael Sacks in *It's Only a Play,* Terrence McNally's play about what happens on an opening night in the theater; directed by Paul Benedict. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3; $8. **A. & D. Theater,** 410 E. 42nd (279-4200).

MANHATTAN THEATER CLUB—Dianne Wiest, Mia Dillon, and Lisa Banes star in Jean-Claude Van Itallie's translation of Chekhov's *The Three Sisters;* directed by Lynn Meadowe. Others in the cast are Sam Waterston, Jack Gilford, Bob Balaban, Christine Ebersole, Stephen McHattie, Jeff Daniels and Gene O'Neill. Tues.-Sun. at 8, Sat. & Sun. at 2:30; $16-$22; 11/30-1/9/83. **MTC,** 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Charles Fuller's *A Soldier's Play,* a drama set at the beginning of WWII in 1940, about murder and soldiers, is satisfyingly multifarious and avoids easy answers, and easy questions. Fuller's work consistently elicits intellectural interests, emotional involvement, and critical assent. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $10-$15; thru 1/2/83. **Theater Four,** 424 W. 55th (246-8545).●

PAN ASIAN REP—R. A. Shiomi's *Yellow Fever,* about the antics of private eye Sam Shikaza, a Japanese-American character, as he tries to unravel a mystery; directed by Raul Aranas. Wed.-Sat. at 7:30. Sat. & Sun. at 3; $6, $8, $12; from 12/1. **28th St. Plyhse,** 120 W. 28th (255-7293).

PLAYWRIGHTS HORIZONS—First play of the season is *The Rise and Fall of Daniel Rocket,* by Peter Parnell, about a boy who dreams he can *fly!* Thomas Hulce plays the title role; directed by Gerald Gutierrez. **Theater,** 416 W. 42nd (564-1235).

ROYAL COURT REP—Phyllis Craig's *Bargain for Murder, Murder One,* and *Revenge Is Sweet,* Mon.-Sat. at 8, Sun. at 3; $6; thru November. **Theater,** 301 W. 55th (997-9582).

THE TROUPE—Downstairs: Daniel Haben Clark's *Quintette,* about an Irish-American family in Chicago in the sixties. Upstairs: *Snapshot & Revelation,* by Ralph Scholl; two plays about facing life, moment to moment, in the golden years. Thurs.-Sun. Sat. at 8, Sun. at 3; $5; thru 12/19. **Troupe,** 335 W. 39th (244-9699).

WEST SIDE REP—Henrik Ibsen's *Hedda Gabler,* directed by Andres Castro. Fri.-Sun. at 8; $5; thru 2/20/83. Chekhov's *Uncle Vanya* joins the rep 12/2. **Theater,** 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

A IS FOR APPLE—William Pardue's comedy drama, focusing on college education. Wed.-Sat. at 8; $5; thru 12/18. With Kevin Hagan, Annette Sydow, Sue Jiosa, and Fae Rubenstein. ATA Annex, 314 W. 54th (581-3044).

BARROW—Marian Rosin's play about the new Bonnie and Clyde and their adventures on the road from Pawtucket to Hollywood. Thurs.-Sun. at 8; 12/2-19. **Courtyard Playhouse,** 39 Grove St. (245-8484).

BEAUX ARTS BALL—Written and directed by Robert Patrick. Thirteen artists' models are distorted by men's visions of them. Thurs.-Sun. at 8, Fri. & Sat. at 10. $4; 12/2-19. **Theater for the New City,** 162 Second Ave. (254-1197).

COMPANY—Revival of the George Furth/Stephen Sondheim musical; directed by Donald Patrell. 12/3, 4, 10, 11 at 8, 12/5 at 7, 12/11 at 3; $6. **Madison Ave. Presbyterian Church,** 921 Madison Ave. (245-8946).

DAVID AND PAULA—Howard Fast's play about two eras in the life of the Ben-Gurions; directed by Stanley Brechner; starring David Margulies and Veronica Castang. Wed., Thurs. & Sat. at 8; Sun. at 2; $9; thru 12/19. 92nd St. Y, at Lexington (427-4410).

DIAL M FOR MURDER—Revival of the Frederick Knott play; directed by David McNitt. Fri. & Sat. at 9; $5; thru 12/18. **Eastside Center,** 931 First Ave. (486-1431).

EAT THE CLOCK—Musical revue by Judy Carlson and David Chase during which different characters spring to life in a boarded-up diner and live out their food fantasies; directed by Debbie Thompson. Fri. at 8:30; Sat. at 10:30; $6; thru December. **78th St. Lab,** 236 W. 78th (595-0850).

THE FIG TREE—Paul Vincent's play about two generations of an Italian-American working-class family in the 50s; directed by Vincent Scarza. 12/1-4, 8-11 at 7:30; $5. **Madison Ave. Baptist Church,** 30 E. 31st (929-5541).

FULL CIRCLE—Erich Maria Remarque's drama about ideals thrust into conflict with basic human needs; directed by Lewis Shena. 12/3-5, 8-12, 15-19, 21-23 at 8; $6. **Collective Actors Theater,** 212 W. 29th (869-3981).

HAMLET—Diane Venora plays the title role, with Bob Gunton as Claudius, Kathleen Widdoes as Gertrude, Pippa Pearthree as Ophelia, and Robert Westenberg as Laertes; directed by Joseph Papp. Call theater for details. **Public/Anspacher Theater, 425 Lafayette St. (598-7100).**

A HUNDRED LBS. OF COFFEE—Mary Tower's play about an Italian longshoreman father who holds the dock record for lifting heavy bags of coffee and who is highly critical of his son who comes to live with him; directed by Vince Pacimeo. Wed.-Sat. at 8; $5. **American Theater,** 314 W. 54th (581-3044).

INQ.—Ciaran O'Faolain's series of comedy sketches journeying into the wilderness of human speech. Sun.-Wed. at 7:30; $4; thru 12/8. **18th St. Plyhouse,** 145 W. 18th (499-9666).

KNIGHTS ERRANT—John Hunt's dramatization of the triumph and tragedy of Richard Nixon as seen through the prism of the case of Alger Hiss; directed by Geoffrey Shlaes. Mon.-Fri. at 8, Sat. at 2 & 8; $4. **INTAR,** 420 W. 42nd (279-4200).

LEAF AGAINST THE SKY—One-man show created by and starring Jerry Goralnick, subtitled "a fictional autobiography," about a man who tries to overcome harrowing personal traumas. Thurs.-Sat. at 8, Sun. at 3 & 7:30; $5, $7; thru 12/8. **Chapel Theater,** 6th Ave. & 20th (242-9726).

LILIOM—Revival of the Ferenc Molnar play about a carousel barker, torn between his desire for women and his need for a decent relationship. 12/2-5 at 8; $4. **Network,** 754 Ninth Ave. (586-1260).

LOVE SONGS—Musical by Gary Friedman and Sandra Hochman, about the relationship between a man and a woman as seen through the eyes of an adolescent; directed by James Jennings; featuring Rosalind Harris, James Judy, and Pauline Frommer. Wed.-Sat. at 8; $5; 12/1-18. **Chernuchan Theater,** 314 W. 54th (581-3044).

LYSISTRATA—Aristophanes' tale of a battle of the sexes in Athens; adapted and directed by Gary Beck. Wed.-Sat. at 8, Sun. at 2:30 & 7:30; $7; thru 12/5. **Sidewalks Theater,** 44 Beaver St. (668-9074).

MARVELOUS GRAY—Diane Kagan's play about a woman whose life is literally invaded by a television news crew; directed by Burry Fredrik. With Ms Kagan, Dave Florek, Bill Hoag, Edward Seamon. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $12-$15. **Lion Theater,** 422 W. 42nd (279-4200).

THE MISER—Moliere's comedy, directed by Tom Regnier. Thurs.-Sat. at 8; $5; thru 12/11. **Church of Scientology,** 227 W. 46th (921-1210).

MR. JOYCE IS LEAVING PARIS—Tom Gallagher's play, in two parts, showing Joyce holed up in Trieste at 26, and then Joyce at 57 in wartime Paris; directed by Jordan Deitcher. Wed.-Sat. at 8, Sun. at 3; $5; 12/2-23. **Irish Arts Center,** 553 W. 51st (757-3318).

THE NAKED KING—Evgeny Shvarts's satirical comedy making fun of Secret Police, motorcycle mammas, a princess and her hog farmer heart throb; directed by Eduard Staroselsky. Mon.-Wed. at 7:30, Sun. at 1 & 5; $5; thru 12/5. Presented by the Moscow Directors' Theater, at the **Educational Alliance,** 197 East Broadway (724-9957).

PERIOD OF ADJUSTMENT—Tennessee Williams's play, directed by Thomas Edward West, about love and marriage and Christmas Eve. 12/3-5-9/, 9-12, 16-19, at 8. $5. **Park Ave. Church,** 1010 Park Ave. (288-3246).

PORTRAIT OF JENNIE—Revival of the Robert Nathan romantical musical with book and lyrics by Enid Futterman, music by Howard Marren. The action takes place in New York City and Cape Cod in 1938 and the present. Thurs.-Sun. at 7:30; $5; thru 12/19. **Harry DeJur Playhouse,** 466 Grand St. (598-0400).

A PRELUDE TO HAMLET—Samuel Sussman's play, directed by Walter Kotrba, is involved with politics and murder during the period preceding Shakespeare's *Hamlet.* Thurs.-Sat. at 8, Sun. at 3; $5. **No Smoking Playhouse,** 354 W. 45th St. (582-7862).

PRIMAL TIME—William Fay Smith's comedy about an aspiring artist who needs special guidance to find himself; directed by Lee Bloomrosen. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $10; from 12/1. **Theatre Guinevere,** 15 W. 28th (679-9071).

RHINESTONE—Musical, by Bill Gunn and Sam Wyman, which exposes discrimination in the entertainment industry; with Joe Morton, Novella Nelson, and Michael Wager. Tues.-Sun. at 8; $10. **Richard Allen Center,** 36 W. 62nd (489-7456).

RICHARD III—Shakespeare's historical tragedy about England's most ruthless monarch; directed by John Clingerman. Richard is played by J. Kenneth Campbell. Thurs.-Sun. at 8; $6, $8; 12/4 & 11 at 2; thru 12/12. **West Park Church,** 165 W. 86th (877-6810).

SAIGON ROSE—David Edgar's comic-ironic celebration of the fruits of permissiveness (Saigon Rose is a term for a particularly virulent strain of gonnorrhea); directed by Ted Davis. 12/1-5, 8-12 at 8; Sat. at 7 & 10. **Westside Mainstage,** 424 W. 49th (580-8853).

A SCRAP O' PAPER—Sardou's 19th-century farce concerning a battle of wits for possession of a love letter; directed by Neal Weaver. Wed.-Sat. at 8, Sun. at 3; $6; thru 12/19. **Alvina Krause Theater,** 306 W. 38th (564-3293).

SHULAMITH—Peisach Burstein in Abraham Goldfaden's 1882 operetta, with Zoya Amen and Ino Topor; directed by Ben Bonus. In Yiddish, with English narration (at each seat). Sat. at 8:30, Sun. at 2 & 5:30; $10-$16. **Norman Thomas Theater,** 33rd & Park Ave. (686-3536).

STREET THEATER—Doric Wilson's play about events leading up to the Stonewall riots in 1969; directed by J. Kevin Hanlon. Thurs., Fri. & Sun. at 8, Sat. at 7 & 10; $7, $8; thru 12/19. **Basement Theater,** 257 Church St. (226-1124).

TWO BY STRINDBERG—*Playing With Fire,* a dark comedy; *The Creation of the World,* a mystery. Thurs.-Sat. at 8, Sun. at 3 & 7; $8; thru 12/12. **The Open Space,** 133 2nd Ave. (242-3900).

THE UPPER DEPTHS—David Rappaport's comedy about a family who are devoutly psychiatric and who find the true immortality of the soul lies in credit cards; directed by Robert Kalfin. Thurs.-Sat. at 8, Sat. at 3, Sun. at 7:30; from 12/3. **Wonderhorse,** 83 E. 4th St. (598-0400).

VICTIMS: A TRIANGLE—Amirh Bahati's play about a black woman and a white woman vying for a black man. Wed.-Mon. at 7:30, Sat. & Sun. at 3; $10. **Vital Arts,** 78 Fifth Ave. (869-3981).

THE WORLD OF RUTH DRAPER—The Vienna English Theater's series of one-woman sketches performed by Ruth Brinkman; directed by Franz Schafranek. Wed.-Sat. at 8, Wed. at 2, Sun. at 3; $8, $10; 12/3-1/2/83. **South St. Theater,** 424 W. 42nd (279-4200).

YOUNG ADULTERIES—Musical revue about the ups and downs of the mid-twenties in the city, by Mark Hantoot and Scott Steidl. Directed by Carol Kastendieck. Wed.-Fri. at 8, Sat. & Sun at 2:30 & 8; $6; 12/1-5. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

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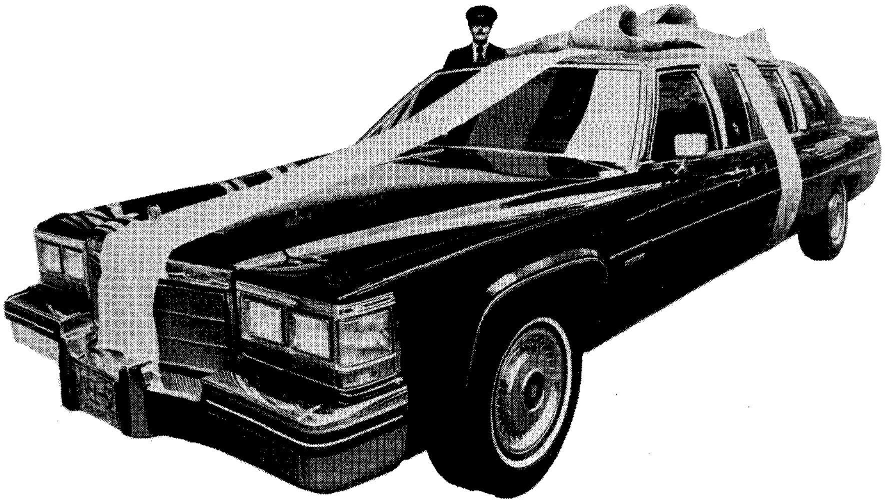

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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

WILL BARNET—"Sittings," portraits, thru 12/2. Dintenfass, 50 W. 57th (581-2268).

ANNA BIALOBRODA—Fantasy in lushly painted surfaces, thru 12/14. Pearl, 38 E. 57th (838-6310).

BRANCUSI/MONDRIAN—Painting and sculpture from private and museum collections. 12/2-31. Janis, 110 W. 57th (586-0110).

GIORGIO CAVALLON—Abstract expressionist oils, thru 12/30. Gruenebaum, 38 E. 57th (838-8245).

PETER CHARLES—Sculpture, thru 12/30. Touchstone, 29 W. 57th (826-6111).

LOIS DODD—The Delaware River and Water Gap, 12/4-22. Fischbach, 29 W. 57th (759-2345).

JEAN DUBUFFET—Partitions, 1980 to 1981 and psycho-sites, 1981, 12/3-1/8. Pace, 32 E. 57th (421-3292).

STEPHEN ELLIS/DEBORAH KASS—Large solitary figures/Landscapes. Thru 12/16. Baskerville & Watson, 24 W. 57th (582-0058).

HELEN FRANKENTHALER/SYLVIA STONE—28 recent works on handmade paper/Brightly painted floor and wall pieces. 12/4-31. Emmerich, 41 E. 57th (752-0124).

JESSIE FUCHS—Memories in graphics, thru 12/11. Gallery 84, 30 W. 57th (581-6000).

HAROLD GREGOR/RAFAEL MAHDAVI—Meticulously painted Illinois landscapes/Fragmented violent abstractions. 12/4-1/5. deNagy, 29 W. 57th (421-3780).

MARYANN HARMAN—Stained acrylic abstractions, 11/30-12/30. Haber Theodore, 29 W. 57th (752-3338).

MILDRED HERMANN— Acrylic-collage biomorphic fantasies, 11/30- 12/18. Viridian, 52 W. 57th (245-2882).

BILL JENSEN—Gouaches on paper from 1976 to 1980, thru 12/23. Washburn, 42 E. 57th (753-0546).

MARINA KARELLA—Bronze reliefs of empty beds, a marble chair, thru 12/4. Iolas-Jackson, 52 E. 57th (755-6778).

ELLSWORTH KELLY—New paintings, 12/1-1/8. BlumHelman, 20 W. 57th (245-2888).

MORT KUNSTLER—Western paintings, thru 12/11. Hammer, 33 W. 57th (644-4400).

LOREN MADSEN—A large timber, slate, granite, wire sculpture and drawings, 12/4-1/22. McKee, 41 E. 57th (688-5951).

RALPH MAYER (1895-1979)—Paintings and drawings, thru 12/4. Deutsch, 20 W. 57th (765-4722).

RICHARD MAYHEW—Tonal landscape impressions, 11/30-12/24. Midtown, 11 E. 57th (758-1900).

FRIEDRICH MECKSEPER—Mysterious still lifes using symbols of time, thru 12/11. Fitch-Febvrel, 5 E. 57th (688-8522).

HENRY MOORE—Major new sculpture, prints, thru 1/17. Heidenberg, 50 W. 57th (586-3808).

RICARDO GARCIA MORA/IMMI STORRS—"Corpulent" paintings/Sculpture. Thru 12/11. Sutton, 29 W. 57th (888-0638).

GRANDMA MOSES—"The Artist Behind the Myth," a comprehensive study, thru 1/8. Galerie St. Etienne, 24 W. 57th (245-6734).

EDVARD MUNCH—Over 100 paintings, graphics by this master expressionist, thru 12/22. Galleri Bellman, 41 E. 57th (486-7944).

LOWELL NESBITT—Landscapes and gardens, 12/4-1/8/Paintings, drawings, and sculpture by Avery, Cornell, Demuth, Hassam, Hopper, Pollock, thru 12/28. Crispo, 41 E. 57th (758-9190).

HUGH O'DONNELL—Abstractions, 12/2-31. Marlborough, 40 W. 57th (541-4900).

EDWARD WILLIS REDFIELD—Impressionism, thru 12/17. Grand Central, 24 W. 57th (867-3344).

STEPHANIE ROSE—Large-scale color and texture abstractions, thru 12/24. Getler/Pall, 50 W. 57th (581-2724).

THOMAS A. ROSE—Constructed paintings, thru 12/11. Esman, 29 W. 57th (421-9490).

MIRIAM SCHAPIRO—Large-scale paintings, thru 12/4. Gladstone, 41 W. 57th (758-6765).

SALLY VAGLIANO—Pastels, 11/30-12/23. Sachs, 29 W. 57th (421-8686).

JOHN WILLENBECHER—Faux marble, gold leaf and found object constructions, thru 12/11. Hamilton, 20 W. 57th (765-5915).

Madison Avenue and Vicinity

GEORGE AULT—Drawings, watercolors, and oils from the 20's through the 40's, thru 12/11. Vanderwoude/Tananbaum, 24 E. 81st (879-8200).

LOUISE BOURGEOIS—New sculpture and drawings, thru 12/30. Miller, 724 Fifth (246-1625).

DOVE BRADSHAW—Collage, drawings, and oil crayon on paper, thru 12/4. Ericson, 23 E. 74th (737-6155).

THOMAS S. BUECHNER—Portraits, landscapes, and nudes, 11/30-1/8. Adler, 21 E. 67th (249-2450).

ARTHUR COHEN—Refined, color-drenched landscapes, thru 12/4. Rose, 200 E. 58th (759-8173).

ROBERT CRONIN—Painted tinplate grid sculpture, some in large-scale steel, 11/30-12/23. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

RAOUL DUFY—Racing, boating in paintings and works on paper, thru 12/4. Waddington, 1044 Madison (861-0600).

TOMMASI FERRONI—Allegorical narratives, thru 12/31. Knowlton, 19 E. 71st (794-9700).

JEAN-MICHEL FOLON—Recent cryptic watercolors, 11/30-1/8. Lefebre, 47 E. 77th (744-3340).

HOWARD HODGKIN—Recent paintings, thru 12/9. Knoedler, 19 E. 70th (794-0550).

GIANCARLO IMPIGLIA—"The Party's Over," thru 12/6. Rizzoli, 712 Fifth (397-3712).

GEORGE KLUSEMANN—Large precisely executed abstractions with surreal references, thru 12/23. Goethe House, 1014 Fifth (744-8310).

ROY LICHTENSTEIN/ROBERT PETERSEN—Recent woodcuts/"The Calendar Series," etchings. Thru 12/18. Castelli, 4 E. 77th (288-3202).

GIACOMO MANZU—Wood and bronze sculpture, drawings, 12/1-1/8. Weintraub, 992 Madison (879-1195).

TEDDY MILLINGTON-DRAKE—Watercolors of Central India, thru 12/3. Mazoh, 13 E. 76th (737-2203).

MALCOLM MORLEY—New paintings and drawings, 12/2-31. Fourcade, 36 E. 75th (535-3980).

DANIEL O'SULLIVAN—Paintings, thru 12/11. Kraushaar, 724 Fifth (307-5730).

WILLIAM RIDENHOUR—Recent paintings, thru 12/15. Elkon, 1063 Madison (535-3940).

EGON SCHIELE—34 portraits by this Austrian expressionist, thru 2/12. Sabarsky, 987 Madison (628-6281).

PETER SCULTHORPE—Pennsylvania's Brandywine Valley in watercolors, thru 12/18. Goffman, 18 E. 77th (744-5190).

CRISTOBAL TORAL—Interiors, landscapes, and still lifes, thru 12/4. Staempfli, 47 E. 77th (535-1919).

LAURA ZIEGLER—Polychromed terra-cotta sculpture, 12/4-1/6. Forum, 1018 Madison (772-7666).

SoHo

IDA APPLEBROOG—"Current events" in sculpture, painting, etching, thru 12/4. Feldman, 31 Mercer (226-3232).

ANNEMARIE BARDON—Actual window frames, paintings on glass, thru 12/5. Jack, 138 Prince (966-4235).

HOWARD BUCHWALD—3-D wood structures pierced by circles, ellipses, thru 12/8. Hoffman, 429 W. Broadway (966-6676).

JOHN CHAMBERLAIN—New sculpture, thru 12/22. Castelli, 420 W. Broadway (431-5160).

RONNIE CUTRONE—Works, thru 12/18. Shafrazi, 163 Mercer (925-8732).

DAVID DEUTSCH—Large acrylics on paper and canvas, thru 12/15. Annina Nosei, 100 Prince (431-9253).

ELIZABETH DWORKIN—Large oil abstractions, 11/30-12/18. 55 Mercer (226-8513).

ERTÉ—Sculpture, gouaches, prints, set designs, jewelry, thru 1/3. Dyansen, 122 Spring (226-3384). Mon., Tues., Thurs. 11-6, Wed., Fri., Sat. 11-7:30, Sun. 12-7.

DAN FREEMAN—Love and sex in acrylic and rhoplex, 12/1-1/8. Semaphore, 462 W. Broadway (228-7990).

NANCY GIESMANN/GRAHAM NICKSON—Large narratives using animals/Large charcoal drawings of bathers. Thru 12/23. Caldwell, 383 W. Broadway (966-6500).

ANSELM KIEFER—Paintings influenced by German history, thru 12/4. Boone, 420 W. Broadway (966-2114).

KEN KIFF—Bizarre narratives from his private world, thru 12/11. Thorp, 419 W. Broadway (431-6880).

GEORG KLUSEMANN—Large surreal abstractions, 11/30-12/23. Carlson, 33 Bleecker (674-2070).

SOL LEWITT—Recent wall drawings, sculpture, 12/4-23. Weber, 142 Greene (966-6115).

PETER A. MARCALUS—Lights, bronze, clay, aluminum sculpture, thru 12/9. Eno, 101 Wooster (226-5342).

NANCY PRUSINOWSKI—Portraits, interiors, Maine, 12/3-29. Prince Street, 121 Wooster (226-9402).

LIVIO SAGANIC—New sculpture, thru 12/23. Bromm, 90 W. Broadway (732-6196).

JOHN SANDERS—Cast bronze and flame-carved steel sculpture,12/4-1/15. Hutchinson, 138 Greene (966-3066).

RACHEL SIPORIN—Views of simplified box-like houses, still lifes, figures, 12/3-29. Bowery, 121 Wooster (226-9543).

ANNE TABACHNICK—Paintings done in the past two years, thru 12/11. Ingber, 460 W. Broadway (674-0101).

IRENE WHEELER—The inner city in miniature ceramic sculpture, 11/30-12/19.

Other

IDA APPLEBROOG—"Past Events," an installation, thru 12/18. NY Chamber of Commerce, 65 Liberty (571-2206). Tues.-Fri. 12-5:30.

JOSEPH BEUYS—Felt multiples, thru 12/24. Gibson, 205 E. 78th (772-2332).

ADOLF DEHN—Satirical drawings, watercolors, graphics, thru 12/12. Ryan, 452 Columbus Avenue (799-2304).

RICHARD FISHMAN—Wrapped and skewered sculpture, drawings, thru 1/8. Delahunty, 291 Church (226-2519).

MARGARET ISRAEL—Sculpture and paintings, thru 12/11. Ekstrom, 417 E. 75th (988-8857).

ZANDRA RHODES—A Retrospective with Artworks, thru 12/30. Parsons, 2 W. 13th (741-5361).

GROUP SHOWS

57th Street

DEL RE—41 E. 57th (688-1843). DeKooning, Frankenthaler, Louis, Motherwell, thru 12/4.

FRUMKIN—50 W. 57th (757-6655). Contemporary self-portraits by Beckman, Leslie, Neel, Pearlstein, thru 12/31.

KENNEDY—40 W. 57th (541-9600). 18th and 19th century American artists including Copley, Church, Chase, thru 1/14.

PORTNOY—56 W. 57th (757-0461). Southwest Indian pottery, thru 12/31.

Madison Avenue and Vicinity

AAA—663 Fifth (755-4211). Mon.-Sat. 10-6. Prints from the 16th through the 20th century, thru 12/30.

ACA—21 E. 67th (628-2440). Avery, Benton, Boudin, Dove, Hassam, O'Keeffe, thru 12/30.

ARSENAL—Fifth at 64th in Central Park (360-8141). Ten Vietnam veterans, thru 12/12.

BROWNE—1018 Madison (593-3560). Modern prints by Bellows, Cassatt, Goya, from the McNay Art Institute, Texas, thru 12/23.

CARUS—872 Madison (879-4660). Bauhaus collages and related works by Kandinsky, Moholy Nagy, Schwitters, thru 12/21.

CDS—13 E. 75th (772-9555). Mon.-Sat. 10-6. Masters of the Americas including Tamayo, Torres-Garcia, thru 1/15.

COE KERR—49 E. 82nd (628-1340). American paintings from the Parrish Art Museum, 12/1-18.

INTER-AMERICAN ART—1000 Madison (772-7760). Drawings by Botero, Bravo, Manzur, Lira, thru 12/11.

JAPAN HOUSE—333 E. 47th (832-1155). Daily 11-5, Fri. til 7:30. Japanese Buddist sculpture, AD 600-1300, thru 1/16.

LABOETIE—9 E. 82nd (535-4865). Collages and reliefs from 1910 to 1945 by Constructivists Gabo, Lissitsky; Surrealists Arp, Ernst, others, thru 12/31.

L'IBIS—667 Madison (935-0490). Mon.-Fri. 11-6. Ancient Egyptian art from the 26th Dynasty, Ptolemaic, and Roman eras, thru 2/28.

MERRIN—724 Fifth (757-2884). Jewelry of Antiquity, 7th century BC to 1500 AD, thru 1/4.

SCHOELKOPF—825 Madison (879-4638). Contemporary Arcadian paintings by Andrejevic, Civitico, Erlebacher, 11/30-12/22.

SHEPHERD—21 E. 84th (861-4050). Munich Jugendstil and Vienna Secession, 1898-1918, thru 1/8.

SPANISH INSTITUTE—684 Park (628-0420). Mon.-Fri. 12-6. Spanish drawings by Dali, Gonzalez, Miro on loan from the Guggenheim, thru 12/17.

TERRY-ENGELL—22 E. 76th (535-9800). Old Master paintings, thru 12/31.

WILLARD—29 E. 72nd (744-2925). White and black drawings by Frank, Humphrey, Rothenberg, 12/1-23.

YORK—21 E. 65th (772-9155). Plant forms in American Modernism including Bluemner, Demuth, Dove, O'Keeffe, Stella, thru 12/4.

ZABRISKIE—724 Fifth (832-9034). Three photographers, Callahan, Friedlander, Strand and three sculptors, Frank, Stankiewicz, Zorach, thru 1/8.

Soho

BUECKER & HARPSICHORDS—465 W. Broadway (260-3480). Wed.-Sat. 12-5. Designs for Baroque Operas, thru 12/18.

CENTER FOR BOOK ARTS—15 Bleecker (460-9768). Recent edition artist's books, 12/2-30.

FIRST STREET—386 W. Broadway (226-9011). Nocturnes by members, 12/3-29.

14 **SCULPTORS**—164 Mercer (966-5790). Artist's Choice including Angle, Grillo, Olejarz, Weissman, 12/1-31.

GREENE SPACE—105 Greene (929-6688). Figures by Brown, Choi, Cooney-Crawford, thru 12/18.

JORDAN-VOLPE—457 W. Broadway (533-3900). The American Renaissance, 1876 to 1917, thru 12/4.

OK HARRIS—383 W. Broadway (431-3600). Realist city scenes by Baeder, ceramic amusement park by Elozua, Kerlin, and King, thru 12/4.

SOHO CENTER—114 Prince (226-1995). Collage and acrylic "dancers" by Kingetsu and Fisher, Sofer, Suerstedt, 12/1-1/8.

STARKMAN—465 W. Broadway (228-3047). Paper art by Chen, Forgach, Kahn, Walsh, 12/2-1/9.

WARD-NASSE—178 Prince (925-6951). Women in clay by Hayes, satiric paintings by Smith, still lifes by McDonald, thru 12/9.

WESTBROADWAY—431 W. Broadway (966-2520). Mixed-media tapestries by Moreno, bronzes by O'Neill, paintings by Sherman, thru 12/16.

Other

AFRICAN-AMERICAN INSTITUTE—833 United Nations Pl. (949-5666). Mon.-Fri. 9-5, Sat. 11-5. African metalwork, thru 1/5.

A.I.R.—63 Crosby (966-0799). Five women from around the country, 11/30-12/18.

AMERICAN ACADEMY—Broadway at 155th (368-5900). Tues.-Sun. 1-4. Architects, Breuer, Harrison; painters, Hirsch, Levi; sculptor Tony Smith, thru 12/19.

ARTISTS SPACE—105 Hudson (226-3970). Five installations by Ekks, Nicosia, thru 12/4.

F.I.T.—27th and Seventh (760-7614). Tues. 10-9p.m., Wed.-Sat. 10-5. "The Undercover Story," intimate apparel from the 1780's to the present, thru 5/7.

GREY—NYU, 33 Washington Pl. (598-7603). Narrative and marketing styles for TV over the past 40 years, thru 1/8.

HARLEM STATE OFFICE BUILDING—163 W. 125th (678-2465). Mon.-Fri. 12-3, Sat. 1-4. Black women artists, thru 12/17.

ONE PENN PLAZA—231 W. 33rd (239-7400). Mon.-Fri. 9-5. Contemporary realism by Georges, Grillo, Matthiasdotter, Trieff, thru 1/28.

P.S. 1—46-01 21st Street, Long Island City (784-2084). Artists' projects including a photographic installation by Clarkson, thru 12/12.

P.S.122—150 First (475-3760). Thurs.-Sat. 12-6. Seventeen artists portray animals, human forms, and archetypes, thru 12/18.

SPACED—165 W. 72nd (787-6350). East Side, West Side in drawings, prints, and photos of New York City *for 100 years, thru 12/4.*

Photography

JOHN ALBOK—New York City in the Depression years, thru 12/11. Wolf, 30 W. 57th (586-8432).

GABRIELE BASILICO—Milan in the 20's and 30's, thru 12/18. Urban Center, 457 Madison (753-1722).

CHINA INSTITUTE—125 E. 65th (744-8181). Mon.-Fri. 10-5, Sat. 11-5, Sun. 2-5. China in 48 contemporary landscapes taken by Chinese photographers, thru 12/12.

CASTELLI—43 W. 61st (245-0673). Tues.-Sat. 1-6. 3-D photos by selected artists, thru 1/8.

EARL DOTTER—American labor, 12/5-1/7. Soho Photo, 15 White (226-4265). Fri.-Sun. 1-6, Tues. 7-9 p.m.

FOTO—492 Broome (925-5612). Wed.-Sat. 1-6. Altered images and selected work by Hughes, thru 12/18.

JAROMIR FUNKE (1890-1945)—A retrospective of this Czech photographer, thru 12/11. Prakapas, 19 E. 71st (737-6066). Tues. 12-8p.m., Wed.-Sat. 12-6.

TIMOTHY GREENFIELD-SANDERS—Portraits of Art critics, thru 12/24. Pfeifer, 825 Madison (737-2055).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1777). Tues.-Thurs. 12-8, Fri.-Sun. 12-6. France from 1902 to 1939 by Lartigue, and one day in Australia by 60, thru 1/9.

ANDRE KERTESZ—Hungarian memories from 1912 to 1925, thru 12/24. Harder, 37 W. 57th (308-0043).

MAURICE KURSH/ERIKA STONE—Micro visions of crystals/Plain people, family life. Thru 12/11. Neikrug, 224 E. 68th (288-7741).

HANS NAMUTH—Artist and south American Indians, 12/1-15. *Hunter, Lexington at 68th* (570-5451). Mon.-Fri. 1-5, Thurs. til 7.

ABE NATHANSON—Lower Manhattan in color, thru 12/6. Central Falls, 478 W. Broadway (533-9481).

LARRY SILVER—*Connecticut life series,* Muscle Beach in California, 1949 to the present, thru 12/30. Ledel, 168 Mercer (966-7659).

JERRY N. UELSMANN—His recreated, surreal world in a retrospective, thru 12/4. Witkin, 41 E. 57th (355-1461).

MICHAEL TONY VACCARO—Portraits, some of famous 20th century artists, 12/3-24. Heller, 71 Greene (966-5948).

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630) Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. Approaches to Collecting: Profiles of Recent Private and Corporate Collections; *thru 12/30. Also* **Museum II**, *at International* Paper Plaza, 77 W. 45th St. (397-0605). Mon.-Fri. 10-5. Pattern: The Decorated Surface; thru 12/30.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Ernest Thompson Seton: Naturalist, Artist, and Writer... Native North American Home Life: Changing Images... Natural History Photo Contest Winners; thru 12/15... Origami Holiday Tree; thru 1/9... Star Gods of the Ancient Americas; 12/3-3/27.

ASIA SOCIETY—725 Park Ave. (288-6400). Tues.-Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. Closed Mon. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Arts of the Islamic Book: The Collection of Prince Sadruddin Aga Khan: thru 1/2.

BRONX MUSEUM OF THE ARTS—851 Grand Concourse *(681-6000).* Mon.-Thurs. *9:30-5,* Sun. 12:30-4:30. Free. Photo Start: manipulated photographs by 19 artists; thru 12/5.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-*Sat.* 10-5, *Sun.* 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... From the Millicent Rogers Collection; thru Jan... The Genius of Charles James; thru 1/16... Northern Light: Realism and Symbolism in Scandinavian Painting 1880-1910;

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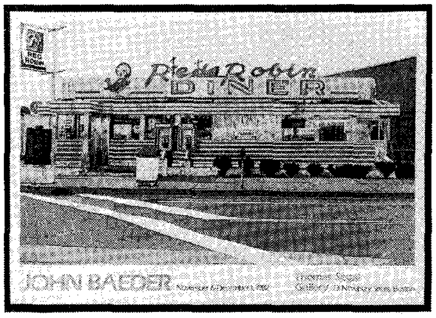

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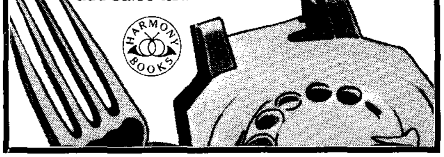

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ART

thru 1/9. . . Carl Larsson; thru 1/30. . . Gene Davis: 30 Years of Drawing; 12/4-2/6.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $1.50; free Tues. after 5. Fashion Prints: 125 Years of Style; thru 1/30. . . Scandinavian Modern 1880-1980; thru 1/2. . . American Picture Palaces; thru 2/27.

FIRE MUSEUM—104 Duane St. (570-4230). Mon.-Fri. 9-4, Sat. and Sun. 9-2. Free. Located in an old firehouse, and operated by the city's Fire Department, it displays firefighting apparatus of the past and today—uniforms, sliding poles, fire-boat equipment.

FRAUNCES TAVERN MUSEUM—Broad and Pearl Sts. (425-1778) Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washingtonia, etc. . . Taverns: For the Entertainment of Friends and Strangers; 12/1-6/10.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students & seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted. French Clocks in North American Collections; thru 1/30.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2. Pioneers of Twentieth-Century Art including Picasso, Braque, Léger, and Mondrian. . . 60 Works: The Peggy Guggenheim Collection; thru 3/13. . . Yves Klein (1928-1962): A Retrospective; thru 1/9. . . American Sculpture from the Permanent Collection; thru 3/13.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue. (245-0072). Daily 10-8. $5, seniors $4, children $2.50. 20th century technology, highlighting man's achievements at sea, in the air, and in space.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2; children $1; seniors suggested donation. Israel in Antiquity. . . The Jews in the Age of Rembrandt; thru 12/5. . . A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870. . . Max Weber: American Modern; thru 1/16.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs. . . American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver. . . André Meyer Galleries for 19th-century art. . . Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard. . . The new Michael C. Rockefeller Wing: Primitive Art. . . Sculpture: New Acquisitions. . . Works of Art in Glass. . . Rodin's Gates of Hell; thru 3/6. . . The Celestial Pen: Islamic Calligraphy; thru 2/27. . . Recent Acquisitions in Indian and Southeast Asian Art; thru Feb. . . The Search for Alexander; thru 1/2. . . Watercolors by William T. Richards; thru 1/6. . . Installation of the Pulpit by Karl Bitter. . . The Living Room from the Francis Little House, Designed by Frank Lloyd Wright; from 12/3. . .Christmas Tree and Baroque Crèche Display; 12/3-1/9.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. The Last Flowering: French Painting in Manuscripts, 1420-1530; thru 1/30. . . Rembrandt's Etchings of the Life of Christ; thru 1/30. . . Stravinsky (1882-1971) and Haydn (1732-1809);thru 1/30.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Rafael Colon-Morales: Children of Darkness; thru 2/13.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. A Prairie Vision - The World of Olof Krans; thru 1/2.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $1.50; seniors and students 75 cents. Art and artifacts from North and South America, ancient to modern. . . So The Spirit Flows; thru June '83. . . Arctic Art: Eskimo Ivory; thru 5/1.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $2. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1982; thru '84. . . The Gilded Age in Paper; thru 2/6. . . The Bowery: Portrait of a Changing Street; thru 1/23. . . The House of Worth: The Gilded Age in New York 1860-1918; thru 5/15. . . A Celebration: One Hundred Years of Yiddish Theater in New York; thru 2/21. . . The Gilded Age in Dolls; thru 3/6. **Theater Museum,** Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). An Actor's Life; thru 1/9.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6; Thurs. 12-9. $2.50; children & seniors $1. In Perspective, permanent exhibition on development of holography from 1947. . . Light Years; thru Nov. . . Contemporary Portrait Gallery. . . The Clockwork Concerto: Scott Nemtzow; thru 12/5. . . 1981 Aritsts-in-Residence; thru 12/5. . . Group Show of International Holographers; thru 1/30.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83. . . The Work of Atget: The Art of Old Paris; thru 1/4. . . Louise Bourgeois; thru 2/8. . . Polar Co-Ordinates for Ronnie Peterson; thru 1/11. . . Rauschenberg in China; 12/2-2/1.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. Samuel F.B. Battles and Leaders of The Civil War; thru 1/4.

NEW MUSEUM—65 Fifth Ave. (741-8962). Mon.-Fri. 12-6, Wed. to 8; Sat. 12-5:30. Extended Sensibilities: Homosexual Presence in Contemporary Art; thru 12/30.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The Birth of New York: Nieuw Amsterdam 1624-1664; thru Dec.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. James Stephens: Irishman: 1882-1950; thru 2/28. . . Paul Strand: Range of Expression, The Years 1914-1976; thru Dec. . . Rockwell Kent: A Centennial Tribute; thru 12/1. . . Blake to Beardsley: English Illustrated Books of the 19th Century; thru Dec. **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. Behind the Scenes: The Theater Art of Karl Amend; thru 2/11. . . Street Spectacle Sweden; thru 12/31. . . Leslie Hurry: A Painter for the Stage; thru 1/15.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10-5, Sat.-Sun. 1-6. An Ocean Apart: American Artists Abroad; thru 1/9.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection. . . Calder's Circus. . . Milton Avery Retrospective; thru 12/5. . . Joel Shapiro; thru 1/2. . . Jasper Johns: Savarin Monotypes; thru 1/9.

YESHIVA UNIVERSITY MUSEUM, Amsterdam Ave. at 185th St. (960-5825), Tues.-Thurs. 11-5, Sun. noon-6. $1 adults, 50 cents children. Raban Remembered: Jerusalem's Forgotten Master.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 12/1 at 10 & 2: The Pan Asian Collection. On view from 11/26. 12/2 at 10 & 2: Important Chinese and Japanese Works of Art. On view from 11/26. 12/3 at 10 & 2: American Paintings and Sculpture. On view from 11/27. **East,** 219 E. 67th St. (570-4141). 12/3 at 10 & 2, 12/4 at 10: Important Chinese and Japanese Works of Art. On view from 11/26. 12/4 at 10: Christie's Collectibles I: Lead Soldiers and Military Miniatures. On view from 12/2.

DOYLE—175 E. 87th St. (427-2730). 12/1 at 10: American and Continental Furniture, and Decorations, including Paintings, Silver, Porcelain, and Rugs. On view from 11/27.

PHILLIPS—406 E. 79th St. (570-4830). 12/2 at 1: Antique and Modern Jewelry. On view from 11/28.

SOTHEBY PARKE BERNET—York Ave. Galleries, at 72nd St. (794-3000). Mon.-Fri. 9:30-5. 11/30 at 10:15 & 2: Japanese Prints and Tibetan Works of Art. On view from 11/23. 12/2 at 10:15 & 2: American Impressionist and 20th Century Paintings, Drawings, and Sculpture. On view from 11/27. 12/2 at 10:15 & 2: Sotheby's Arcade Auctions: American Paintings, Works of Art, Antiquities, Islamic Works of Art. On view from 11/27. 12/2 at 2, 12/3, 4 at 10:15: Fine Egyptian, Classical,and Western Asiatic Antiquities, and Islamic Works of Art. On view from 11/27. 12/3 at 2, 12/4 at 10:15 & 2: Fine European Works of Art, French,and Continental Furniture,and Decorations. On view from 11/27. NOTE: 12/5 at 2: Lecture by John Block on Fine Jewelry: Recognizing Style Design, and Quality at Auction.

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Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, November 29

GUARNERI QUARTET/MURRAY PERAHIA, pianist. Schumann's Quartet in A, Op. 41; Dvorak's Quartets in A Flat, Op. 105, and in E Flat, Op. 87. Metropolitan Museum at 8. $12.

OLEGNA FUSCHI, pianist. Mozart, Schumann, Scriabin, Brahms. Carnegie Hall at 8. $5-$10.

LYNN HAESELER, pianist. Rudyar, Chopin, Debussy, Scarlatti, Prokofiev. Merkin Concert Hall at 8. $6.

AMERICAN WIND QUINTET—St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

ARJA SAIJONMAA—A program of Scandinavian love songs. Symphony Space at 8. $7, $10.

MANHATTAN PERCUSSION ENSEMBLE—Manhattan School of Music, Borden Auditorium, Broadway at 122nd St. (749-2802), at 8. Free.

PHILIP MYERS, French horn/**WARREN DECK,** tuba. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

JANE STANTON, pianist. Works by Mozart, Beethoven, Ravel, Chopin, Liszt. Sloane House Y, 356 W. 34th St. (760-5889), at 8:30. $2.

SLIPHORN JAZZ—A musical tribute to Carl Sandburg. Lincoln Center Library at 4. Free.

B.B KING/BOBBY "BLUE" BAND—Westbury Music Fair, 960 Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8:30. $11.75.

Tuesday, November 30

NEW YORK PHILHARMONIC, Jesus Lopez-Cobos conductor; pianist Youri Egorov. Balada's *Quasi un pasodoble;* Debussy's *Iberia;* Rachmaninoff's *Rhapsody on a Theme of Paganini* and *Symphonic Dances.* Avery Fisher Hall at 7:30. $6-$22.

PAUL SHIPPER, recorder player, with harpsichordist Wendy Young and violist da gamba Richard Taruskin. Hotteterre, Eyck, Bach, Ishii, Di Selma y Salaverde, Corelli. Merkin Concert Hall at 8. $7.

GROUP FOR CONTEMPORARY MUSIC—A memorial tribute to pianist Robert Miller, with works by Babbitt, Carter, Kriesberg, Picker, Sollberger, Webern. Symphony Space at 8. $5.

NIGI' SATO, soprano, with pianist Martin Smith. Cimara, A. Scarlatti, Mozart, Hirai, Schubert, A. Thomas, Bellini. Alice Tully Hall at 8. $5, $8.

WORKS FOR FEMALE VOICE—Short solos performed by Barbara Barg, Adele Bertei, A.C. Chubb, Truus DeGroot, Margaret DeWys, Barbara Ess, Miranda, Ann Rupel. The Kitchen, 484 Broome St. (925-3615), at 8:30. $5.

AURORA—A Baroque ensemble with guest artist Stephen Hammer playing recorder and Baroque oboe. St. Joseph's Church, 371 Sixth Ave., at Washington Pl. (874-4922), at 8. $6.

VICTOR FRIEDMAN, pianist. Mussorgsky's *Pictures at an Exhibition.* Trinity Church, Broadway at Wall St., at 12:45. Free.

SLIPHORN JAZZ—See 11/29.

MUSIC LIVE!—Political rock and salsa with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

TONY BENNETT/COUNT BASIE/ROSEMARY CLOONEY—Westbury Music Fair, 960 Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8:30. $12.75.

Wednesday, December 1

NATIONAL SYMPHONY ORCHESTRA, Mstislav Rostropovich conductor; violinist Henryk Szeryng. New work by Nordal; Sibelius's Violin Concerto; Sallinen's *Shadows;* Nielsen's Symphony No. 3. Carnegie Hall at 8. $8-$17.50.

CONCORD STRING QUARTET—Beethoven's String Quartets in e, Op. 59 No. 2, and in a, Op. 132. 92nd St. Y at 8. $7.50-$10.50.

SEPHARDIC MUSIC, including liturgical music and Judeo-Spanish songs performed by Rabbi Abraham Benhaim and Flory Jagoda. Sephardic House benefit, Merkin Concert Hall at 7:30. $10-$75.

SPECULUM MUSICAE—Gideon, Wolpe, Schiff, Davies, Wayne Peterson (world premiere). Alice Tully Hall at 8. $3.50-$7.

LOS ANGELES PHILHARMONIC NEW MUSIC GROUP, William Kraft director. Kraft's *Soliloquy* (N.Y. premiere); Druckman's *Valentine;* Copland's Piano Variations; Berio's *Sequenza IX;* Schoenberg's String Trio, Op. 45. NYU Chamber Recital Hall, 32 Waverly Pl. (east of Washington Square), at 8 (708-5665). Free.

MARDI MCSULLEA, flutist. Music of Bach, Ravel, Perle, Kreiger, Martinu. CUNY Graduate Center, 3rd-floor Studio, 33 W. 42nd St. (790-4554), at 8. Free.

THE OCCASIONAL RENAISSANCE WIND BAND—Music of Praetorius and Susato performed with authentic instruments. Christ Church, Park Ave. at 60th St. (838-3036), at noon. Free.

MARLENE VER PLANCK—Jazz vocalist. Citicorp Center Market at 6. Free.

MANHATTAN SCHOOL OF MUSIC JAZZ ENSEMBLE—Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

SLIPHORN JAZZ—See 11/29.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

DAPHNE WEEKS, jazz and calypso pianist. Church of St. Ann and the Holy Trinity, Clinton and Montague Sts. (834-8794), Brooklyn, at 12:30. $2.

TONY BENNETT/COUNT BASIE/ROSEMARY CLOONEY—See 11/30.

Thursday, December 2

NEW YORK PHILHARMONIC, Jesus Lopez-Cobos conductor; clarinetist Stanley Drucker. Schubert's Symphony No. 4; Nielsen's Clarinet Concerto; Barber's Adagio for Strings; Strauss's *Death and Transfiguration.* Avery Fisher Hall at 8. $6-$22. Note: Open rehearsal of this program, Thurs. at 9:45 a.m. $3.

LOS ANGELES PHILHARMONIC, Carlo Maria Giulini conductor; soprano Kathleen Battle, baritone Tom Krause, Westminster Choir. Brahms's *Tragic Overture* and *A German Requiem.* Carnegie Hall at 8. $10.50-$25.

ANDRAS SCHIFF, pianist. Works by Scarlatti, Schubert. Metropolitan Museum at 8. $8.

RUSH—Madison Square Garden at 8. Sold out.

OLIVIER CHARLIER, violinist /**PASCAL DEVOYON,** pianist. Carnegie Recital Hall at 8.

MARIO ESCUDERO, guitarist, with singer Luis Vargas, narrator Brook Zern. Latin American, Spanish, and classical flamenco music. 92nd St. Y at 8. $6.50-$8.50.

EDWARD ALDWELL, pianist. First 15 Bach Preludes and Fugues of Book I in the *Well-Tempered Clavier;* Merkin Concert Hall at 8. $6.50.

EVELYNE BRANCART, pianist. Alice Tully Hall at 8. $6

ROBERT W. MILLER, pianist. Music of Haydn, Chopin, Albeniz. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

MARLENE VER PLANCK—See 12/1.

SUSAN BELLING, soprano, with pianist Dennis Helmrich. Mendelssohn, Mahler, Bizet, Ravel, others. Manhattan Healing Arts Center, 386 Broadway, 2 blocks south of Canal (431-1372), at 8. $5 contribution.

DANIEL BLUMENTHAL, pianist/**DIANE MUNROE AND JOYCE HAMMANN,** violinists/**KAREN DREYFUS,** violist. Works by Beethoven, Mahler, Tchaikovsky. Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $6.

TONY BENNETT/COUNT BASIE/ROSEMARY CLOONEY—See 11/30.

ITZHAK PERLMAN, violinist. Works by Beethoven, Prokofiev, Dvorak. C.W. Post Concert Theater, Locust Valley, L.I. (516-922-0061), at 8:30. $15, $17.50.

AMERICAN CHAMBER ENSEMBLE—Music of Beethoven, Milhaud, Mendelssohn. Little Theater, SUNY at Farmingdale, L.I. (516-223-0454), at 8. Free.

Friday, December 3

LOS ANGELES PHILHARMONIC, Carlo Maria Giulini conductor. Schubert's Symphony No. 4; Bruckner's Symphony No. 9. Carnegie Hall at 8. $8.50-$17.50.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with pianist Richard Rodney Bennett. Koechlin's Horn Sonata, Op. 70; Leclair's Concerto No. 5 in e for Violin, String Quartet, and Organ Continuo; Bennett's Sonata for Horn and Piano (U.S. premiere); Mozart's Divertimento in E-flat for String Trio, K. 563. Alice Tully Hall at 8. $12.

NEW YORK PHILHARMONIC—See 12/2.

ISAAC STERN, violinist/**EUGENE ISTOMIN,** pianist. Beethoven's Sonatas No. 2, No. 4, No. 5, No. 10. Washington Irving High School, 16th St. and Irving Pl. (586-4680), at 8. Bench seats $4, standing room $3.

MANHATTAN VOCAL ENSEMBLE, Nelly Vuksic conductor; pianist Cesar Vuksic. Works by Colombian composer Luis Antonio Escobar. Center for Inter-American Relations, 680 Park Ave. at 68th St. (249-8950), at 8. $6.

PAN AMERICAN SYMPHONY ORCHESTRA, Joseph Lliso conductor. Beethoven, Bizet Hernandez, Lecuona, Lliso, others. Town Hall at 8. $5

ROGER RUNDLE, pianist. Carnegie Recital Hall at 8. $7.50.

DAVID MURRAY, with a string ensemble. Jazz at the Public Theater, 425 Lafayette St. (598-7150), at 11 p.m. $7.50.

ST. MARY'S BOYCHOIR—Lincoln Center Library at 4. Free.

PEPPER ADAMS, CECIL PAYNE, saxophonists. Jazz. New School Auditorium, 66 W. 12th St. (741-5667), at 6. $6.

THE KINANDERS PRESENT—Christmas program, featuring excerpts from Handel's *Messiah,* and "Christmas Is Coming," a cantata by Siegmeister and Wheeler, sung and played by the group's artists. Hotel Wellington Laurelton Room, Seventh Ave. and 55th St. (586-7228), at 7:30. Contribution.

DAVID ROSENBLOOM—Electronic music. PASS, 16 W. 22nd St. (989-2060), at 10. $4.

CLIFFORD JORDAN/BARRY HARRIS QUARTET—Jazz. Soundscape, 500 W. 52nd St. (581-7032), at 9. $7.

SHEILA JORDAN/HARVIE SWARTZ DUO/KEISHA ST. JOAN/MARION COWINGS/TOM BRIGGS—Jazz Gallery, 55 W. 19th St., at 7:30. $4.

B.N. SURESH—Music of South India. Alternative Museum, 17 White St. (966-4444), at 8. $6.

GEORGE MASSO, trombonist. Jazz at Noon—a jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

MIKE AGRANOFF, folksinger. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $2.50.

TONY BENNETT/COUNT BASIE/ROSEMARY CLOONEY—$17.50. See 11/30.

VIRTUOSO BRASS QUINTET—Bowne Street Community Church, 143-11 Roosevelt Ave., Flushing, Queens (359-1553), at 8. $3 donation.

Saturday, December 4

NATIONAL ARTS CENTRE ORCHESTRA, Eduardo Mata conducting; mezzo-soprano Zehava Gal, tenor John Aler, bass-baritone John Ostendorf. Stravinsky's *Pulcinella;* Ravel's *Le Tombeau de Couperin;* Bizet's Symphony No. 1. Carnegie Hall at 8. $8-$15.

NEW YORK PHILHARMONIC—See 12/2.

FIDELIO—See "Opera" below.

RICHARD GOODE, pianist. Beethoven, Brahms, Chopin, Debussy. 92nd St. Y at 8. $9-$12.50.

GET RED—Reggae music. Madison Square Garden at 8. $12.50-$15.

CANTICUM NOVUM SINGERS—"Benjamin Britten Remembered." New York City Opera Children's Chorus, Mildred Hohner director; pianist Walter Hilse. Merkin Concert Hall at 8. $7.

PHYLISS JOUBERT, mezzo-soprano. Carnegie Recital Hall at 8:30.

BALALAIKA AND DOMRA SOCIETY—Alice Tully Hall at 8. $6.50-$10.

DAVID MURRAY—See 12/3.

HUDSON BRASS QUINTET—Madrigals by Wilbye, quintets by Previn and Ewald, 19th-century brass-band music, holiday music. ARC Studio, 178 Bennett Ave., corner of 189th St. near Broadway. (923-3900), at 7:30. Free.

CLIFFORD JORDAN/BARRY HARRIS QUARTET—See 12/3.

DON ELLIOTT AND FRIENDS—Citicorp Center Market at 8. Free.

DJIMO KOUYATE—Music of the Griots of Senegal. Alternative Museum, 17 White St. (966-4444), at 8. $6.

HABANA: ANTOLOGIA MUSICAL—An anthology of Vocal Cuban music. Gramercy Arts Theatre, 138 E. 27th St. (889-2850), at 8. $8.

WILLIE SORDILL, folksinger. People's Voice Cafe, 388 W. Broadway (852-7559), at 8. $4.

CAROLYN VAL-SCHMIDT, soprano, with flutist Andrew Bolotowsky, cellist Carol Redfield, violinist Victoria Stark, harpsichordist Jeffrey Schindler. Buecker & Harpsichords Gallery, 465 W. Broadway (260-3480), at 4, 5, and 6. Free.

ROBERTA PETERS, soprano. Arias by Strauss, Puccini, Handel, Lehar. Brooklyn Center, Brooklyn College, at 8. $8-$20.

QUEENS SYMPHONY ORCHESTRA, David Katz conductor; flutist Paula Robison. Haydn's Symphony No. 88; Bach's Suite for Flute and Strings; Saint-Saëns's Romance for Flute; Chaminade's Concertino for Flute; Mussorgsky's *Pictures at an Exhibition.* Queens College Colden Center, LIE and Kissena Blvd., Flushing (275-5000), at 8:30. $10-$12.

PARK SLOPE SINGERS—Greenwood Baptist Church, Seventh Ave. at 6th St., Brooklyn (768-2488), at 8. $5.

GRENALDO FRAZIER—Jazz Set, "A Hot Summer Night." Downtown Cultural Center, 111 Willoughby St., Brooklyn (596-2222), at 8. $4.

TONY BENNETT/COUNT BASIE/ROSEMARY CLOONEY—At 6:30 and 10:30. $17.50. See 11/30.

Sunday, December 5

AMERICAN SYMPHONY, Moshe Atzmon conductor; pianist Steven De Groote. Brahms's Piano Concerto No. 1 and Symphony No. 4. Carnegie Hall at 3. $6-$12.50.

WAVERLY CONSORT—"A Medieval Christmas." The Cloisters, Ft. Tryon Park, at 1:30 and 3:30. $12.50.

LOS ANGELES PHILHARMONIC, Carlo Maria Giulini; Thomas Stevens, trumpet. Dvorak's Symphony No. 8; Haydn's Trumpet Concerto in E-flat; Stravinsky's Suite from the ballet *The Firebird.* Avery Fisher Hall at 3. $17.50.

ITZHAK PERLMAN, violinist, with pianist Samuel Sanders. Avery Fisher Hall at 8. Sold out.

RUSSELL SHERMAN, pianist. Haydn, Martino, Liszt, Chopin. Alice Tully Hall at 8. $8, $10.

SCOTT JACKSON WILEY, guitarist. American Institute of Guitar, 204 W. 55th St. (757-3255), at 3. $3.

CANTILENA CHAMBER PLAYERS—D'Indy, Tal, Saint-Saëns. 92nd St. Y at 4. $5-$9.

ALLAN STERNFIELD, pianist. C.P.E. Bach, Barber, Ben-Haim, Mussorgsky. 92nd St. Y at 8. $7-$9.50.

CHAMBER MUSIC SOCIETY—At 5. See 12/3.

LENORE JACKSEY WEINSTOCK, violist, with pianist Barbara Blegen. Rolla, Shostakovich, Carey, Bach, Serly. Merkin Concert Hall at 8. $6.

BOSTON CONSERVATORY CHAMBER PLAYERS—Mozart, Kodaly, Dvorak. Merkin Concert Hall at 3. $7.

JIMMY STURR AND HIS ORCHESTRA—"A Polka Christmas," with gospel-singing guests. Carnegie Hall at 8:15. $8.

DAVID DUNBAR, tenor/**KATHERINE JOHNSON,** soprano. Carnegie Recital Hall at 2.

YULIA LIPMANOVICH, pianist. Carnegie Recital Hall at 5:30.

ROMAN ROMANOV, guitarist. Russian gypsy music. CAMI Hall, 165 W. 57th St. (567-2306), at 3. $7.

METROPOLITAN SAXOPHONE QUARTET/METROPOLITAN TROMBONE QUARTET—Bach, Gershwin, Carisi, Handel, others. CAMI Hall, 165 W. 57th St., at 8. $5.

MUSIC LIVE!—Political rock and salsa. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

BETSY TAYLOR AND LIN SNIDER, folksingers. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4.

BURL IVES—Lehman College Center for the Performing Arts, Bedford Park Blvd. West, Bronx (960-8833), at 3. $8-$12.

QUEENS SYMPHONY—At 3; $9-$11. See 12/4.

DANIEL BLUMENTHAL, others. At 1:30 and 4. See 12/2.

JULIUS GROSSMAN ORCHESTRA, with cellist Carole Whitney. Mozart, Bruch, Tchaikovsky, Beethoven. Workmen's Circle Auditorium, 3155 Grace Ave., Bronx, at 2. Free.

CONCERTS IN CHURCHES—Church choir and soloists, with St. Luke's Chamber Ensemble, Dennis Keene conductor. Venetian Renaissance music for multiple choirs; Vivaldi's *Gloria.* Ascension, Fifth Ave. at 10th St., at 8.Offering... Grace Choral Society, Alexander Rom director; soloists, orchestra. Christmas section and "Hallelujah" Chorus from Handel's *Messiah.* Grace, 254 Hicks St., Brooklyn, at 4. $6... Bach Choir, Frederick Grimes conductor and organist. Bach's Magnificat, S. 243, and "Fuga sopra il Magnificat," S. 733. Holy Trinity Lutheran, CPW and 65th St., at 5. Offering... Brooklyn Philharmonia Chorus, N.Y. String Ensemble and guest artists, Alexander Dashnaw conductor. Part VI of Bach's *Christmas Oratorio,* Bernstein's *Chichester Psalms,* Christmas portion of Handel's *Messiah.* St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn, at 7. $6... West Village Chorale, Gwen Gould conductor. Britten's "St. Nicholas" Cantata; Bach's "Wachet Auf!" Cantata 140. St. Francis Xavier, 30 W. 16th St., at 3. $5... Cappella Nova, Richard Taruskin conducting. "Orlando di Lasso: A Christmas Service." St. Joseph's, Sixth Ave. at Washington Pl., at 7:30. $7... Robert Schwartz, pianist. Bartók, Brahms, Debussy, Chopin. St. Michael's, 99th St. off Amsterdam Ave., at 3. $5... Soprano Rosalind Rees, violist Jerzy Kosmala. Works by Constantinides, Smith, Swickard, Busby; with pianist Paul Suits, organist Gordon Jones. St. Peter's, Lexington Ave. and 54th St., at 2. $2... St. Thomas, Fifth Ave. and 53rd St. At 4: Choral Evensong, music by Byrd; offering. At 5:15: organist Donald Funk; free.

Opera

Metropolitan Opera
At the Metropolitan Opera House

THRU APRIL 14—Mon., 11/29, at 7:30: Wagner's *Tannhäuser,* Levine conducting; with Marton, Troyanos, Cassilly, Weikl, Huebner, Nagy. 11/30 at 8: Donizetti's *Lucia di Lammermoor,* Bonynge conducting; with Sutherland, Kraus, Elvira, Morris. 12/1 at 8: Verdi's *Macbeth,* Levine conducting; with Scotto, Milnes, Giacomini, Raimondi. 12/2 at 8: Rossini's *Il Barbiere di Siviglia,* Tchakarov conducting; with Ewing, Hagegard, Gonzalez, Capecchi, Raimondi. 12/3 at 7:30: *Tannhäuser;* same as 11/29. 12/4 at 2: *Lucia di Lammermoor;* same as 11/30 (broadcast, WQXR). 12/4 at 8: *Macbeth;* same as 12/1.

Other

FIDELIO, by Beethoven. Princeton U. Opera Theater-Beethoven Society; N.Y. premiere of the original 1805 version. A staged production, with Alice Helgeson, William Anderson, Martha Pansey, Jack Lanning, Blair Wilson, Christopher Austin, Don Sheasley. Michael Pratt conducting. Alice Tully Hall, 12/4 at 2. $7-$10.

MIRANDA AND THE DARK YOUNG MAN, by Siegmeister. Also on the bill: *Sunday Excursion,* by Wilder and Sundgaard. Scott Thompson conducting. Vineyard Theater, 309 E. 26th St. (683-0696). Thru 12/5, Thurs.-Sat. at 8, Sun. at 3. $12.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 12/1-5: Gilbert and Sullivan's *H.M.S. Pinafore.* Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed. and Thurs., $7-$12; Fri.-Sun., $7-$12.50. 12/8-30: Herbert's *Babes in Toyland.*

IOLANTHE, by Gilbert and Sullivan. Village Light Opera Group, in the operetta's 100th-anniversary production. Fashion Institute Theater, 227 W. 27th St. (685-9537). 12/4, 10, 11 at 8; 12/5, 11, 12 at 2. $10; matinee 12/11, $8.

LA TRAVIATA, by Verdi. Center for Opera Performance, at Martin Luther King Jr. High School, Amsterdam Ave. at 65th St. (581-9275). 12/1, 2, 3, 7, 8, 9, at 8. $5.

CARMEN, by Bizet. Regina Opera Theatre, Stefan Kozinski conducting. Regina Hall, 65th St. and Twelfth Ave., Brooklyn (232-3555). 12/4 at 8; 12/5 at 4. $5.

Dance

Alvin Ailey American Dance Theater
At City Center

12/1 THRU 12/19—$5-$25. 12/1 at 8; *Fontessa & Friends, Song Without Words, Concerto in F.* 12/2 at 8: Benefit, Peter Allen with company members. Call 921-8977 for information. 12/3 at 8: *Landscape, Waves, Introduction & Allegro, Memoria.* 12/4 at 2: *Waves, Introduction & Allegro, Spectrum, Revelations.* Sat. at 8: *Stack-Up, Pigs & Fishes, Sonnets, Concerto in F.* 12/5 at 2: *Landscape, Fontessa & Friends, Revelations.* 12/5 at 7:30: *Phases, Songs Without Words, Memoria.*

José Limón Dance Company,
At the Joyce Theater

11/30 THRU 12/19—11/30 at 7, 12/1, 3, 4, at 8, 12/5 at 2 & 12/5 at 7:30: *Sonata; Magritte, Magritte; The Emperor Jones.* 12/2 at 8: Anniversary program marking tenth year of Limon's death, with excerpts of his work and the complete *Missa Brevis.*

New York City Ballet
At the New York State Theater

THRU 2/20/83—$3-$30. 12/2 & 3 at 8: *The Nutcracker.* 12/4 at 2 & 8: *The Nutcracker.* 12/5 at 1 & 5: *The Nutcracker.* 12/7-9 at 6: *The Nutcracker.* 12/10 at 8: *The Nutcracker.* 12/11 at 2 & 8: *The Nutcracker.* 12/12 at 1 & 5: *The Nutcracker.*

Dutch National Ballet
At BAM

12/1 THRU 12/12—$5-$17.50. 12/1 & 7 at 7; 12/2, 10 & 11 at 8; 12/11 & 12 at 2: *5 Tangos, A Neglected Garden, Four Last Songs.* 12/3, 4, 8 & 9 at 8: 12/4 & 5 at 2: *Phyrrhic Dances, Dialogues, Sarcasms, Five Short Stories.*

Other

THE ANANDA DANCERS—Christmas program. Christ & St. Stephen's Church, 120 W. 69th (924-0077). 12/4, 5 at 3 and 7:30. $5.

JILL BECKER & DANCERS—Gym Dance Series # 2: The Walks Collection. Bethany Church, 67th St. at First Ave. (673-2470). 12/3-5 at 8. $5.

BICYCLE SHOP DANCERS—*Duet, Yellow River,* and other repertory works. Cunningham Studio, 55 Bethune St. (852-1305). 12/2-4 at 8. $5.

DISCOUNT SERIES A—Manhattan Choreographers Larry Clark, Timothy Callaghan, Sally Hess, Linda Cohen, Martita Goshen. Dance Center at the Y, 344 E. 14th St. (673-2207). 12/4, 5 at 8. $5.

FOUR CHOREOGRAPHERS—Ben Bergmans, Jeni Breen, Carey Erickson, and Jim Martin. Eden's Expressway, 537 Broadway (475-7825). 12/3, 4 at 8, 12/5 at 3. $4.

CHOREOGRAPHERS SHOWCASE—Screening of new works. Kathleen Quinlan-Krickels, Paul Rajeckas, others. Downtown Cultural Center, 111 Willoughby St., Brooklyn (596-2222), 12/3 at 8. Free.

DAVID GORDON/ PICK UP CO. *Trying Times.* Bessie Schoenberg Theater, 219 W. 19th St. (924-0077). 12/3, 4, 6, 8-11, 13, 15-18, and 20 at 8; 12/5, 12, 19 at 3. $5.

ZWI KANAR—Solo performance of mime. Workmen's Circle, 45 E. 33rd St. (889-6800). 12/2 at 6:15. $2.

MANY GEESE MIGRATING—*Portraits,* choreographed by Amy Rosen. Performance Loft, 46 Warren St. (732-3149). 12/3, 4 at 8. $5.

SUSAN RETHORST, an evening of new and nearly new works. White Dog Studio, 54 White Street (966-6347). 12/2-5 at 8:30, 12/4 at10. $5.

RIVERSIDE DANCE FESTIVAL, Barry Smith and Germaine Salsberg, 12/1, 3 at 8, 12/5 at 2... Mel Wong Dance Company, 12/2, 4, 5 at 8. Riverside Church, 120th St. and the Drive (864-2929). $6.

WHOOPLA!—A dance/theatre"extravaganza." Space Place, 303 Park Ave. South (349-1017). 12/3-5 at 8. $6.

RADIO HIGHLIGHTS

Wed., Dec. 1

2:06/WQXR-AM/FM—Verdi: Joan of Arc.

3:00/WNCN—Prokofiev: Flute & Piano Sonata in D, Op. 94 (Rampal, Veyron-Lacroix).

4:00/WNCN—Mendelssohn: Andante con Variazioni, Op. 83 (Menuhin, Ryce).

5:00/WNCN—F.X. Mozart: Piano Cto in C, Op. 14 (Holtzman/Brott).

5:06/WQXR-AM/FM—Rossini: "Dal tuo stellato soglio" from Moses in Egypt.

6:00/WNCN—Bach: Partita for Harpsichord #1 in B-Flat (Gould).

7:00/WNCN—Soler: Sonata for Guitar in E (Yepes).

8:00/WNCN—Persichetti: Serenade #10 (Wincenc, Lehwalder).

8:06/WQXR-AM/FM—Beethoven: Piano Cto #4 in G, Op. 58.

10:00/WNCN—Haydn: Sym #7 in D, "Noon"; *Concert Aria* "Scena di Berenice" (Browne/Bour).

11:00/WNCN—R. Strauss: Sonatina for Winds #1 in F, "From an Invalid's Workshop" (Waart).

Thurs., Dec. 2

2:06/WQXR-AM/FM—Rachmaninoff: Symphonic Dance #2 from Symphonic Dances.

3:00/WNCN—Bach: French Suite #5 in G (Gould).

4:00/WNCN—Schubert: Rosamunde, Op. 26: Highlights (Mehta).

5:00/WKCR—Opera Topics: Fred Catero, featured guest.

WNCN—Haydn: Sym #21 *in A (Dorati).*

5:06/WQXR-AM/FM—Delius: Dance Rhapsody #2.

6:00/WNCN—Mozart: Divertimento in E-Flat (Vienna Phil. Orch Wind Group).

7:00/WNCN—Donizetti: La Fille du Regiment: Convien partir (Callas/Rescigno).

7:06/WQXR-AM/FM—Dubonnet Chamber Festival with the New York Pro Arte Chamber Orch. Live from WQXR Concert Theater.

8:00/WNCN—Monteverdi: Salve Regina (Jurgens).

WNYC—Beethoven: String Qt in F, Op. 18, #1 (Emerson String Qt).

8:06/WQXR-AM/FM—Vaughan Williams: Sym #2, "London."

11:00/WNCN—Villa-Lobos: Choros #4 (Leningrad Phil. Wind Qnt).

Fri., Dec. 3

2:06/WQXR-AM/FM—Tchaikovsky: Sym #1 in g, "Winter Dreams."

3:00/WNCN—Rossini: Serenade for a Small Ensemble in E-Flat (Scimone).

4:00/WNCN—Bruch: Cto for Two Pianos, Op. 88a (Berkofsky, Hagan/Herbig).

5:06/WQXR-AM/FM—Saint-Saens: Adagio and Variation from Ascanio.

6:00/WNCN—Wagner: Götterdämmerung: Dawn and Siegfried's Rhine Journey (Boult).

7:00/WNCN—Fine: Fantasia for String Trio (Quan, Martin, Finckel).

7:30/WNYC—Wagner: Lohengrin (Hofmann, Lorengar, Rysanek, Becht, Ward/Hollreiser).

8:00/WNCN—Bach: Cantata "Nun komm, der Heiden Heiland" (Jelosits, Esswood, Equiluz, Van der Meer/Harnoncourt).

8:06/WQXR-AM/FM—Loeillet: Trumpet Cto in D.

9:00/WNCN—Barber: Adagio for Strings, Op. 11 (Peck, Still, Herseth/Kubelik).

9:06/WQXR-AM/FM—*In Concert at the Met* with Leontyne Price, Marilyn Horne & James Levine. Simulcast on Channel 13.

Sat., Dec. 4

9:00 a.m./WNCN—Copland: Appalachian Spring (Copland).

9:06 a.m./WQXR-AM/FM—Mendelssohn: Fantasy in f-sharp, Op. 28.

10:00 a.m./WNCN—Rimsky-Korsakov: Le Coq d'Or: Suite (Ivanov).

10:06 a.m./WQXR-AM/FM—Bach: Brandenburg Cto #6 in B-Flat.

11:00 a.m./WNCN—Turina: Danzas Fantasticas (Ansermet).

12:00/WNCN—Smetana: Bartered Bride: 3 Dances (Karajan).

WNYC—Haydn: Seven Last Words of Christ (Muti).

12:06/WQXR-AM/FM—Concerto in the Hungarian Style.

1:00/WNCN—Paganini: Violin Cto #1 in D, Op. 6 (Ricci/Kojian).

2:00/WQXR-AM/FM—Donizetti: Lucia di Lammermoor. Live from the Met.

3:00/WNCN—Couperin: Pieces de Clavecin: Ordre #11 (Kipnis).

4:00/WNCN—Mahler: Lieder und Gesang aus der Jugendzeit (Fischer-Dieskau, Bernstein).

5:00/WNCN—Hewitt: Battle of Trenton (Darling).

5:06/WQXR-AM/FM—Warlock: Serenade for Strings.

6:00/WNCN—Webern: In Sommerwind (Ormandy).

6:30/WQXR-AM/FM—Music of **Buxtehude, Scheidemann, Sweelinck, Tunder & Weckmann,** played on historic organs and an old harpsichord.

7:00/WNCN—Kodaly: Children's Dances (Zempleni).

9:00/WNCN—R. Strauss: Der Rosenkavalier, Op. 59 (Crespin, Donath, Minton, Jungwirth/Solti).

9:06/WQXR-AM/FM—Handel: Cto in F (The Canadian Brass/Slatkin).

Sun., Dec. 5

9:00 a.m./WNCN—Reger: Toccata & Fugue, Op. 59, #5 & #6 (Preston).

9:06 a.m./WQXR-AM/FM—Honegger: A Christmas Cantata.

10:00 a.m./WNCN—Boccherini: Guitar Qnt in C (Williams).

10:06 a.m./WQXR-AM/FM—Schumann: Sym #4 in d.

11:00 a.m./WNCN—Handel: Flute and Continuo Sonata in e (Linde, Richter, Koch).

12:00/WNCN—Dvorak: Piano Trio in g, Op. 26 (Suk Trio).

1:00/WNCN—Vivaldi: Cto for Piccolo in C (Kujala/Solti).

3:00/WNCN—Corigliano: Altered States: 3 Hallucinations (Keene).

3:06/WQXR-AM/FM—Kubelik: Sequences (N.Y. *Premiere*).

5:00/WNCN—Scriabin: Etudes, Op. 8, #7 (Horowitz).

6:00/WNCN—Franck: Les Djiins (Aberg/Kamu).

WNYC—Salzburg Festival '82: Song Recitals.

7:06/WQXR-AM/FM—Rachmaninoff: Etude-Tableau in c, Op. 39.

8:00/WNYC—Berlioz: Royal Hunt and Storm from "Les Troyens" (Haitink).

8:06/WQXR-AM/FM—Mozart: Don Giovanni.

10:00/WNCN—Poulenc: Clarinet & Bassoon Sonata (de Peyer, Waterhouse).

WNYC—Mozart: Oboe Cto in C (Zukerman).

Mon., Dec. 6

2:06/WQXR-AM/FM—Milhaud: Suite Provencale.

3:00/WNCN—Brahms: Rhapsody *in g,* #2, Op. 79 (Cliburn).

4:00/WNCN—Quantz: Cto for Flute & Strings in G (Bahrwahser/Paumgartner).

5:00/WNCN—Bach: English Suite #2 in a (Argerich).

5:06/WQXR-AM/FM—Wagner: Entrance of the Gods into Valhalla from Das Rheingold.

6:00/WNCN—Rangström: Legends *from the Lake Mälaren* (Scheja).

7:00/WNCN—Martinu: Concertino for Piano Trio & String Orch (Suk, Chuchro, Panenka).

8:00/WNCN—Kodaly: Dances of Marosszek (Vasary). Live from WNCN's new performance studio.

8:06/WQXR-AM/FM—Stravinsky: Sym in C.

9:06/WQXR-AM/FM—Weber: Clarinet Cto #1 *in F,* Op. 73 *(Wright/*Previn).

10:00/WNCN—Beethoven: Piano Sonata #13 in E-Flat, Op. 27 (Arrau). Recorded at the 92nd St. Y.

Tues., Dec. 7

2:06/WQXR-AM/FM—Mussorgsky, arr. Rimsky-Korsakov: Night on Bald Mountain.

3:00/WNCN—Dvorak: Piano Mazurkas, Op. 56 (Firkusny).

WNYC—Tribute to Kirsten Flagstad.

4:00/WNCN—Shebalin: Suite #3, Op. 61 (Khachaturian).

5:00/WNCN—Gabrieli: Canzoni e sonate, Sonata 19 (Prague Brass *Soloists*).

5:06/WQXR-AM/FM—Arne: The Soldier Tir'd from Artaxerxes.

6:30/WNYC—Ellington: Songs (Sims, Carter).

7:00/WNCN—Mascagni: Tu qui, Santuzza? from Cavalleria rusticana (Bjoerling, Tebaldi).

8:00/WNCN—Bach: Prelude & Fugue #19 in A, from WTC, Book 1 *(Horszowski).*

WNYC—Monk: Original Jazz Compositions (Thelonius Monk Qt).

8:06/WQXR-AM/FM—Bernstein: Nocturne for Flute, String Orch & Percussion, "Halil."

9:00/WNCN—Bruckner: Helgoland for Male Chorus & Orch (Rozhdestvensky).

11:00/WNYC—Glazunov: Piano Sonata in e (Gilels).

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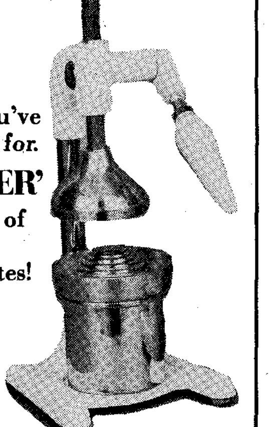

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Photographic Exhibition
The Street as Theater
over 100 photographs—talkers, bicyclists, women in focus, jaywalkers, shoppers, and so many more—on exhibition at The Municipal Art Society, December 7 till late January, from 9 to 6 Monday through Saturday, The Urban Center—in the Villard Houses—457 Madison Avenue.

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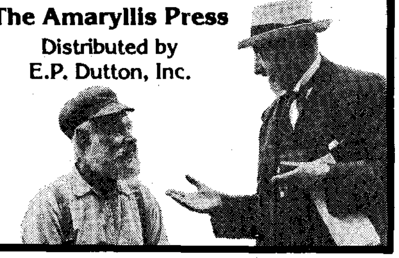

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

JAZZLINE 423-0488, and for folk music Folk Fone 594-6876.
Call for latest information as to when and where They're playing.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 12/3, 4, The John Hicks Trio. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 11/29, Kim Lawrence and Paul Livant. 11/30-12/5, Tito Puente Latin/Jazz Ensemble. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 11/29, The Fixx; The Hooters. 11/30, Frank Marino. 12/6, The Average White Band. 12/7, 8, The Dregs. 12/9, George Winston. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Sun.-Tues. at 9 & 11:15, The Don Shirley Trio. Wed.-Sat. at 9 & 11:15, jazz singer Alberta Hunter with pianist Gerald Cook and Vishnu Wood on bass. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 12/2, Bob & Richard Carlin. 12/4, Winchester with guest fiddler Marty Laster. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Tues.-Sat., Balaban & Cats. 11/29, The Jack Maheu Quintet featuring Warren Chiasson. 12/5, Wayne Andre Quintet. 12/6, Bob Wilber and the Bechet Legacy. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 11/30-12/5, Woody Herman and his Sextet, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 11/29, Music for Dozens. 12/1, Meat Puppets. 12/3, Eric Andersen. 12/4, The Harp Band. 12/5, Tom Paley. 12/7, Bill Fern's Rock Jam. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 11/29-12/1, Sir Charles Hughes. 12/2-4, Billy Bang Trio featuring Art Davis. 12/5, Andy Bey. 12/6, Bob Cunningham & Bross Townsend with Deida Murray. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Graham Forbes Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Jack Fragomeni Trio with Alicia Sherman. Mon.-Sat., 5-10, pianist Don Golson. Sun., 5-10, Brooks Kerr. AE, CB, DC, MC, V.

GRIFF'S PLAZA—Third Ave., at 37th St., 867-7179. Pianist Nina Sheldon plays Sun. & Mon. from 7-11. 11/30-12/4, Steve Roane Trio with pianist Noreen Grey and Richard Grando on saxophone. Music starts at 9. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., The Judd Woldin Trio, play for dancing, alternating with Phil Della Penna & Chuck Folds. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

JAZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus music & dancing. 12/3, 4, N.Y. Samba Band. Music starts at 9. No credit cards.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 11/30-12/4, pianist Hilton Ruiz with Major Holley on bass. Sun. & Mon. pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Italian restaurant and jazz club. 11/29, John Scofield Trio. 11/30-12/4, Joe Pass. 12/5, Richie Beirach, Rasheid Ali, Dave Liebman. AE, MC, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. 11/29-12/11, singer-actress Lainie Kazan, Mon.-Thurs. 9 & 11, Fri. & Sat. at 10 and midnight. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 12/4, Jonathan Schwartz, two sets Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Art deco room with pianist Andy Tuck and David Meer on bass, Tues.-Thurs. 8-1 a.m., Fri.-Sat. 9-2 a.m. AE, CB, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 11/30, comedy night hosted by David Heenan with special guests Bobby Woods and Richie Minervini. 12/1, Witness. 12/2, Arlen Roth Band. 12/3, Fat City. 12/4, Badfinger. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Her Jazz All Stars. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 9:30 & 11. 11/29, 12/6, Lynn Welshman Tentet. 11/30-12/1, Masuo. 12/2-4, Dave Valentine. 12/5, Roland Vazquez. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 11/29, Mary & the Angels. 11/30, David Roche. 12/1, Rosalinde Block. 12/2, Ray Garrett. 12/3, Robert I; Lazoo. 12/4, Timmy Capello and the Ken Dolls. 12/5, Carmen & Keller. 12/6, Angel Dean. No credit cards.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. 12/1, Lloyd McNeill. 12/2, Loremil Machado and the Sarava Bahia Band. 12/3, 4, Brasil 2000 featuring Tony Semifusa. 12/5, Clarice Taylor. AE, V.

SOUNDSCAPE—500 W. 52nd St., 581-7032. 12/3, 4, Clifford Jordan; Barry Harris Quartet. 12/7, Daniel Ponce Jazzbata.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 12/7-11, Jay McShann. AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 11/30-12/4, singer Roslyn Burrough, Tues.-Sat. at 10 & midnight. AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. Thru 1/1, blues singer Big Joe Turner, Wed.-Sat. at 9 & 11:30. Irish traditional music every Sun.-Tues. from 7. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets Jazz every Mon. 11/29, Ray Barretto and Bobby Rodriguez with special guest Paquito d'Rivera. 12/6, Hector Lavoe and La Sensual. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30 & 1 a.m. 11/29, Mel Lewis 17-piece Band. 11/30-12/5, George Adams; Don Pullen Quartet featuring Dannie Richmond. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 11/30-12/5, pianist-singer Bob Dorough with Bill Takas on bass guitar, Sun., Tues.-Thurs. from 9:30, Fri. & Sat. from 10. AE, CB, DC, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 11/29, 30, Rhythm & Jazz with Percy France. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 9. Sun., Lola Dunn Trio. 11/29-12/4, pianist Larry Willis with Ron Carter on bass. AE

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 11/29, Pearl Studs. 11/30, Johnny Jake. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. 12/1, Rick Danko, Paul Butterfield; Freelance Vandals. 12/2, Stuff; Sweet Liss. 12/3, 4, Soozie. 12/5, Albert Collins; Juke Joints. 12/6, Roy Buchanan; Scott 'The Cat' Anderson. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. 11/29, 30, Tommy Joe White; Southern Cookin'. AE, DC, MC, V.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and Bill Maher. AE, MC.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:45. AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis and Dana Lorge. Wed.-Sat. comedians Mel Martin and Jamie de Roy. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., pianist George Young and singer Pamela Smith. Thurs., comedian Guy Davis. Fri.-Sat., magician Iman. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 12/22, Mike Cerrati Trio, alternating with singer-pianist Tommy Furtado, nightly except Sun., from 8-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. New club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sun. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to Peter Gerardi & Stephen Donet, Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. AE, CB, DC, MC, V.

WEDNESDAY'S—210 E. 86th St., 535-8500. Disco/bar/restaurant in the form of a block-long underground village with all sorts of nightlife entertainment. AE, DC, MC, V.

Floor Shows/Cabaret

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial new cabaret-restaurant with a richly spiced revue *Paris in New York,* featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. AE, CB, DC, MC, V.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 11/30-12/4, Chris Connor. AE, MC, V.

NIGHTLIFE

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. Thru 12/4, comedian-impressionist Charles Pierce, Mon.-Thurs. at 11, Fri. & Sat. at 8:30 & 11. 12/1 at 8:30, Trudy Richards Moreau. AE, MC, V.

INDIGO—41 E. 58th St., 308-4788. New supper club. 12/1-7, *The International Follies* revue starring comedian Jackie Mason, singer Julie Newdow, and the Indigo dancers. Shows Mon.-Sat. at 9:30 & 11:30. Dancing between and after shows. AE, CB, DC, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric hideaway cafe/restaurant facing the Hudson River. 12/3, 4, The High Heeled Women-comedy group. 12/5, Matt Conley sings Brel. AE, MC, V.

ONCE UPON A STOVE—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, talented waiters & waitresses perform Fri. & Sat., at 8 & 11. AE, DC, MC, V.

O'NEALS' 43RD STREET—147 W. 43rd St., 382-1614. **Upstairs:** Tues.-Sat. at 9 and 11:30, *Martin Charnin's Upstairs at O'Neals'* featuring Douglas Bernstein, Randall Edwards, Bebe Neuwirth, Michon Peacock, Richard Ryder, and Sarah Weeks. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Mon. at 9, Music Hall. Sun., Tues.-Thurs. at 9, Fri. & Sat. at 9 and midnight, *"Forbidden Broadway,"* a musical comedy satire. AE, CB, DC, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to Greg Thompson's *"Follies '82"* in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks II,* French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and His Orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *"That's Entertainment"* a musical celebration, Tues.-Thurs. at 9:30 & 11:30, Fri.-Sat. at 10 & midnight. Dancing between and after shows. AE, CB, DC, MC, V.

VAN BUREN—349 W. 46th St., 581-0222. Restaurant/cabaret. 11/29, Mona Sands. 11/30, Niteclub Confidential. 12/1, Norman Bergen. 12/3, Until Tomorrow. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Steve Ross his piano, his songs, every Wed.-Sat. from 9-2 a.m., Sun. from 5:30. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Singer-pianist Chris Barrett, Tues.-Thurs. 9-1 a.m., Fri. & Sat. 10-2 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 12/31, Bobby Short, Tues.-Sat., 10 & midnight, except 11/30 & 12/1, when the Billy Taylor Trio play. **Bemelmans Bar:** Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

DORAL TUSCANY—120 E. 39th St., 686-1600. **Jimmy La Grange Room:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Sat., 6:30-11. AE, CB, DC, MC, V.

DRAKE—440 Park Ave., at 56th St., 421-0900. **The Wellington Grill:** Pianist Jorge Garcia, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5:30-11:30. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by John Morrow. **Sybils:** Thru 12/31, singer Monelle, Tues.-Sat., at 9:30 & 11:15, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11. John Morrow plays Wed. & Thurs. AE, CB, DC, MC, V.

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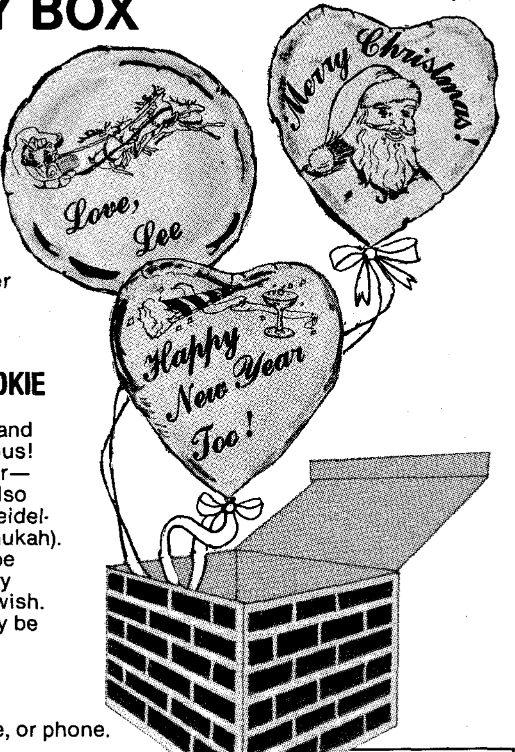
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NIGHTLIFE

INTER-CONTINENTAL—111 E. 48th St., 755-5900. **Barclay Terrace:** Pianist-composer Irving Fields plays Mon. - Fri. from 5.30 - 10.30. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Ann Hampton Callaway entertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** Cabaret-show lounge. 11/29-12/25, Denise Clemente, Mon.-Sat. at 10:30 and 12:30, and live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room:** 11/29-12/18, Rip Taylor, Mon.-Thurs. at 9:30, Fri. & Sat. at 9:30 & 11:30. **Grill:** Pianist-singer Kathleen Landis, Mon.-Sat. from 9-1 a.m. **Astor's:** Pianist Tommy Futado, Mon.-Sat. 5-8. Disco from 8:30. Thru 12/18, Eli Astone and Lucia Christy, Mon.-Sat. from 9-1 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Hideaway:** Singer-pianist George Feyer, Tues.-Sat. from 9-1 a.m. **Cocktail Terrace:** The Michael Favata Trio play Tues.-Sat., 7-1 a.m. Pianist-singer Dardinella plays Sun. & Mon. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Continental restaurant. Singer-pianist Jorge Rios plays nightly from 7 p.m. AE, V.

Piano Rooms

CALLBACK—45th St. & Eighth Ave., 581-0500. Piano bar featuring Marcie Stein and Jimmy Hosbein. Open Wed.-Sat. 10-3. AE, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Ellis Larkins, Mon.-Fri., 9-midnight. AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. **Aquarium Lounge:** Singer-pianist Ronny Whyte with Frank Tate on bass play Tues.-Sat. from 8:30. AE, DC.

DON'T TELL MAMA—343 W. 46th St., 757-0788. A new cabaret/piano bar. **The Backroom:** 11/30, Old Friends; Michael McAssey. 12/1-4, Michael Greer; Celeste. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 11/29, Louisa Sulzer; Jim & Shelly. 11/30, Jim Luzar; Rick Jensen. 12/1, Elise Jamison. 12/2, Carolyn Sloan. 12/3, Diana Daniel. 12/4, Nancy La Mott. 12/5, Cheryl Lodge. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. Dick Wellstood, Tues.-Thurs. at 8:30, Fri. & Sat. at 9. AE.

HARBOUR CLUB—55 Water St., 269-9233. A new restaurant/club with composer-pianist-singer Paul Roth entertaining, Tues.-Fri. from 5. AE, DC, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Pianist/singer Byron Sommers in the lounge Tues.-Sat. from 7:30. AE, CB, DC, MC, V.

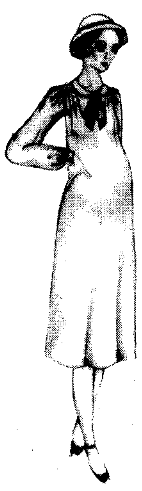
NICKELS—227 E. 67th St., 794-2331. Tues.-Sat., pianist Danny Nye. AE, DC, MC, V.

PIANO BAR—69th St. & Broadway, 787-2501. Open nightly from 9. Mon.-Tues. Carol O'Shaughnessy. Wed.-Sun. Houston Allred. AE, DC, MC, V.

THE PRIORY—224 E. 53rd St., 753-1090. Pianist-singer Don Tabor, Mon.-Fri. from 8. AE, CB, DC, MC, V.

ROYAL ROOST—154 W. 13th St., 255-3619. Continental restaurant. 12/3, 4, Carol Von Baron. 12/5, Judy Kreston with David Lahm and Cameron Brown. Fri.-Sat. 8-midnight, Sun. 7-9. AE, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. The Stephan Roane Duo, Wed. 8:30-12:30. Jeanne Matisse, Thurs. 8:30-12:30. Singer-pianist Richard Kaplan, Fri.-Sat. 8:30-12:30. AE, DC, MC, V.



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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sea bass seviche with avocado, crisp roast duckling with New York State peach sauce, poached Atlantic halibut with American caviar and saffron cream. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. soft shell crabs, roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Tues.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling, steamed lobster. Res. sug. Open daily noon-1 a.m. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. **(M-E)** AE, MC.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M-E).** AE, CB, DC, MC, V.

TEMPLE GARDEN—16 Pell St., 233-5544. Dress opt. Mandarin-Szechuan. Res. nec. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 3-11, Fri.-Sun. to midnight. Chinese pastry Sat.-Sun. 10:30-3. Complete L & D. **(I)** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. 431-3993. Casual. American. Spcls: chicken & ribs, hamburgers, salads. Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to midnight. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., at Spring St. 966-1300. Casual. Nouvelle-American. Spcls: seafood salad, breast of duck with honey, tenderloin of beef with truffles. Res. sug. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat.-Sun. noon-6. Pianist eves. **(M)** AE.

Greenwich Village

BEEFSTEAK CHARLIE'S—12th St. & Fifth Ave., 675-4720. Casual. Pub. Spcls: steak, old fashioned barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11, Sat. to midnight, Sun. 1-10. Child's D. **(I-M)** AE, DC, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free Parking. **(I)** AE, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(M)** No Credit Cards.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz Thurs.-Sun. from 10. **(M)** AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. International. Spcls: whole fish, gaucho steak, fresh vegetables oriental style. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. American-Nouvelle. Spcls: roquefort beignets with apple purée, chicken with two mustards, grilled marinated quail with fresh sage. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

WEST 4TH STREET SALOON—174 W. 4th St., 255-0518. Casual. American-Continental. Spcls: Greek salad, tortellini crema, double pork chops. Res. sug. L Mon.-Sat. 11-5. D daily 5-midnight. S Sun.-Thurs. to 2 a.m., Fri.-Sat. to 3 a.m. Ent. Br Sun. 11-5. Private parties. **(M)** AE, CB, DC.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. **(I)** AE, CB, DC, MC, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I)** AE, CB, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BUCHBINDER'S—375 Third Ave., at 27th St., 683-6500. Casual. Continental. Spcls: Nora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun. noon-3, chamber music. **(M)** AE, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Ent. **(M)** AE, CB, DC, MC, V.

DOMENICO'S RESTAURANT—120 E. 40th St., 682-0310. Dress opt. Northern Italian. Spcls: veal piccata, red snapper marichiaro, swordfish arreganata. Res. nec. Open Mon.-Fri. noon-10:30, Sat. from 5. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

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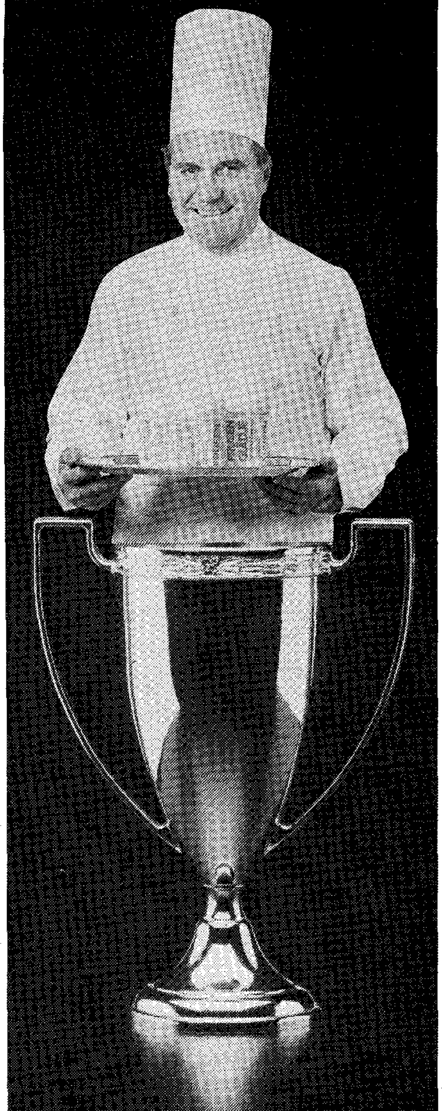

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RESTAURANT DIRECTORY

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No Credit Cards.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-1 a.m. **(M)** AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

MARMALADE PARK—222 E. 39th St., 687-7803/4. Dress opt. Continental. Res. sug. Open Mon.-Sat. 5-11:45, Sun. to 9. Br Sun. noon-5. Outdoor garden. **(M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.-Fri. 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Guitarist Wed.-Sun. Reduced-rate parking in bldg. **(I-M)** AE, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. American-Continental. Spcls: salads, fettuccine, fresh fish, spareribs. Open Sun.-Fri. noon-11:30, Sat. to 12:30. Br Sat.-Sun. noon-4. Bar open til 1 a.m. Live jazz Sat. **(I-M)** AE, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

A QUIET LITTLE TABLE IN THE CORNER—237 Madison Ave., at 37th St., in the Executive Hotel, 685-7160. Casual. American-Continental. Spcls: sirloin steak, coconut shrimp in beer batter, seafood. Res. sug. L Mon.-Fri. 11:30-5. D Mon. 5-midnight, Tues.-Thurs. to 1, Fri.-Sat. to 2. Pianist Mon.-Sat. from 5. Closed Sun. **(M)** AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. **(I)** AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: squab & sweetbread terrine with fresh morelles, smoked cornish game hen, sausage of wild boar & mushrooms, medallion of venison. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. 5:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad.

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23rd STREET BAR & GRILL—158 E. 23rd St., 533-8877. Casual. American-Continental. Spcls: batter fried chicken, chinese baby-back ribs, smoked turkey & mozzarella sandwiches, chili. Open Mon.-Fri. 11 a.m.-2 a.m., Sat. noon-3 a.m., Sun. to 1 a.m. Br Sun. noon-4. Private parties for 25-60. **(I)** AE.

14th-42nd Streets, West Side

BEEFSTEAK CHARLIE'S—33rd St. & 7th Ave., 594-5401. Casual. American. Spcls: steak, barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Sun.-Thurs. 4-9, Fri.-Sat. 4-11 p.m. **(I-M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: Horn of Plenty D with sliced steak, scampi, chicken, baby-back ribs. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: roast rack of lamb, bouillabaisse, scaloppine *francaise*. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: Keens mutton chop, yankee pot roast, rib eye steak with an oyster blanket, shrimp with saffron mussels. Res. nec. L Mon.-Fri. 11:45-3. D daily 5:30-10. **(M)** AE, CB, DC, MC, V.

MORAN'S CHELSEA SEAFOOD—146 Tenth Ave., at 19th St., 989-9225. Casual. Irish-Seafood. Spcls: Connemara stuffed sole, salmon in Galway dill sauce, live lobster tank. Res. sug. Open daily noon-midnight. **(I-M)** AE, MC, V.

NEW YORK STATLER—Seventh Ave. & 33rd St., 736-5000. **Haymarket Restaurant and Fireplace Lounge:** Turn-of-century dining room. Casual. B from 7 a.m. L from 11:30. D 5-10:30 **(M). Penn Bar:** L cocktails until 2. Sun. noon-2 a.m. beverages only. **(I-M). Lobby Bar:** Beverages noon-midnight. AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

SAN REMO WEST—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, *seafood fra diavolo*. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

AMBROSIA—216 E. 49th St., 838-6662. Dress opt. Continental. Spcls: escalope of veal, lacquered roast duckling. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Complete D. Pianist Keith Ingram nightly. Private parties for 80. Closed Sun. **(M)** AE, DC, MC, V.

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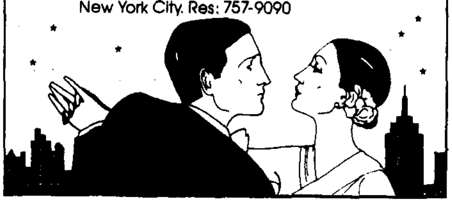

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RESTAURANT DIRECTORY

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** AE, CB, DC, MC, V.

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, ribs. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Fri. 3:30-11, Sat. to 11:30, Sun. 3-10. Piano bar in saloon Mon.-Fri. 5-11. Free D parking Mon.-Sat. 5-midnight. **(M)** AE, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 5. Br Sun. 11:30-4. D Sun. 5-11. **(I)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

THE COMMON GOOD—304 E. 48th St., 935-9840. Casual. American-Continental. Spcls: oriental sesame chicken, Texas barbecue ribs, Louisiana shrimp fry. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Bar til 3 a.m. Ent. nightly. **(I-M)** AE.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 7:30-11:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

JIMMY'S 46—148 E. 46th St., 986-4676. Dress opt. Continental. Spcls: steak suprême, mixed seafood platter, veal masala, lamb chops. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-11, Sat. from 4. Private parties for 55. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOYCE'S—948 Second Ave., at 50th St., 759-6780/1. Dress opt. American. Spcls: prime ribs of beef, 4-lb lobster, fresh seafood. Res. sug. Open daily noon-3 a.m. Private party room for 20. **(M)** AE, CB, DC, MC, V.

KENNY'S STEAK PUB—565 Lexington Ave., bet. 50th & 51st Sts., 355-0666. Casual. American. Spcls: steak, chops, lobster tail. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CAVE HENRI IV—227 E. 50th St., 755-6566. Jacket required. French. Spcl: grenouille sautée Provençal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Complete D. Continental piano Tues.-Sat. Closed Sun. **(M)** AE, CB, DC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M-E)** AE.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: sautéed breast of quail with duck liver pâté, fresh braised salmon in lemon butter with endives, oysters with champagne vinegar and lemon. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Casual. French. Spcls: rack of lamb, duckling montmorency, poached salmon hollandaise. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat. 5:30-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. AE, CB, DC, MC, V.

LE MADRIGAL—216 E. 53rd St., 355-0322. Dress opt. French. Spcls: mignon de veau aux morilles, coeur de filet en chemise au poivre vert. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, médaillons de veau aux girolles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, scallop & shrimp pernod, prime ribs. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

MORMANDO—541 Lexington Ave., bet. 49th & 50th Sts., 935-9570. Dress opt. Italian-Continental. Spcl: steak. L daily noon-3. D daily 5-midnight. Complete D. **(I-M)** AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(I)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

PRESS BOX—139 E. 45th St., 697-4734. Dress opt. American-Continental. Spcls: steak, seafood, veal. Res. sug. Open Mon.-Fri. 11:30 a.m.-10 p.m. Private parties. Free D parking. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojski. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

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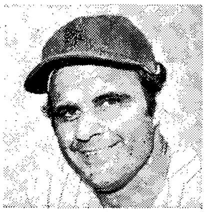

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TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE, CB, DC

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

ARTHUR'S—44 W. 56th St., 581-9765. Casual. Continental-American. Spcls: steak, lobster. L Mon.-Sat. 11:30-3. D Mon. 4-8, Tues.-Sat. 4-midnight. Complete D. Singing waiters and waitresses. Ent. nightly from 5:30. No min. or cover. Parties. Closed Sun. **(I)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(I)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway., 757-3110. Casual. Pub atmosphere. Spcls: steak, old fashioned barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. Child's D. **Also 44th St. & Broadway,** 398-1910. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. **45th St. & Eighth Ave.,** 581-0500. L Wed., Fri., & Sat. 11:30-3:30. D Mon.-Sat. from 4, Sun. from 1. **(I-M)** AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M)** AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CELESTIAL EMPIRE—144 W. 46th St., 869-9183. Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. Open Mon.-Fri. 11:30 a.m.-11 p.m., Sat. noon-midnight. Discount D parking. Closed Sun. **(I)** AE, DC, MC.

ENCORE! CAFE—158 W. 44th St., 869-2672. Casual. French. Spcls: veal marengo, coquilles St. Jacques, quiche. Open Mon.-Fri. 11:30 a.m.-11:30 p.m. Br Sat.-Sun. 11:30-4:30. D Sat.-Sun. 4:30-11:30. Private parties for 50. Complete L & D. **(I)** AE, CB, DC, MC, V.

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English-American. L Mon.-Fri. 11:30-4. D daily to 4 a.m. Br Sat.-Sun. 11:30-4. **(I-M)** AE, CB, DC, MC, V.

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FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(I-M)** AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V.

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat. 5:30-10:15. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

FUNDADOR—146 W. 47th St., 819-0012. Casual. Spanish-Mexican. Spcls: paella à la Valenciana, mariscada bilbaina, Mexican combination. Res. sug. Open daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. Complete L & D. **(M)** AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. Free D parking after 5:30, Sun. all day. **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St. 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

IMPERIAL DRAGON WEST—45 W. 55th St., 582-6180. Casual. Chinese-Szechuan. Spcls: thrice fowled, crystal prawns, Peking duck. Res. sug. Open daily noon-midnight. Complete L. **(I-M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JINYA SUSHI—1251 Ave. of Americas, at 50th St., (in Exxon Bldg.) 245-4094. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10, Sat. to 9:30. Closed Sun. **(M)** AE, CB, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Complete L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT WEST 47th STREET—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 6:30 a.m.-7 p.m., Sat. 9 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, souffle glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE QUERCY—52 W. 55th St., 265-8141. Dress opt. French. Spcl: fresh Dover sole, scallops. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

LORD JIM'S—1674 Broadway, at 52nd St., 247-1374. Casual. Continental-Seafood. Spcls: seafood puff, chicken zingara, marinated grilled chicken. Res. sug. L Mon.-Fri. 11:30-3. Br Sat. 11:30-3. D daily 4:30-midnight. Pianist Wed.-Sat. **(I-M)** AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard roti à la vanille, mille-feuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental. Spcls: boeuf bouilli, émince de veau zurichoise with rosti. Res. sug. Open daily 7 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Ann Hampton Callaway Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

ROMEO SALTA—30 W. 56th St., 246-5772. Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.-Sat. noon-11:30. Private parties for 60. Closed Sun. **(E)** AE, CB, DC, MC, V.

SARDI'S—234 W. 44th St., 221-8440. Dress opt. Continental. Spcl: cannelloni au gratin. Res. sug. L Mon.-Sat. 11:30-3:30. **Club Sardi:** Business L Mon.-Fri. D daily 3:30-9. Complete L & D. Br Sun. noon-3. After-theater S Mon.-Sat. to 12:30, Sun. to 11. Parties. **(M)** AE, CB, DC, MC, V.

SEA FARE OF THE AEGEAN—25 W. 56th St., 581-0540. Jacket required. American-Mediterranean seafood. Spcl: bouillabaisse Marseillaise. Res. sug. L Mon.-Sat. noon-3, Sun. 1-3. D daily 3-11. **(M-E).** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIX'S—666 Fifth Ave., at 53rd St., on the 39th floor. 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALTRI TEMPI—237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE.

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BEEFSTEAK CHARLIE'S—968 Third Ave., at 58th St., 688-9688. Casual. American. Spcls: steak, barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Sun.-Wed. 3:30-10, Thurs. to 10:30, Fri.-Sat. to midnight. **(I)** AE, DC, MC, V.

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.-Fri. noon-midnight, Sat. to 1, Sun. 3-midnight. **(M)** AE, DC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: chateaubriand for two, veal scaloppini marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

CAFE FONDUTA—120 E. 57th St., 935-5699. Casual. Continental. Spcls: linguini with broccoli & clams, sautéed chicken & shrimps with fresh spinach & mushrooms, baby lamb chops with rosemary. L Mon.-Sat. 11:30-5. D Mon.-Sat. 5-10. Closed Sun. **(I)** AE.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

THE GALLERY—1063 First Ave., at 58th St., 759-4200. Casual. American-French. Spcls: breast of duckling with blackcurrent, escalope of salmon with sauce pernod and fresh dill, grilled rack of lamb with sage and thyme. Res. sug. L Mon.-Fri. noon-3:30. D daily 6-11. Br Sun. noon-3:30. Private parties for 50. **(M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables *with melted cheese, whole sea bass with ginger and* black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V.

INDIGO—41 E. 58th St., 308-4788. Jacket required. Continental. Spcls: Dover sole meunière, chicken curry, veal paillard. Res. sug. D Mon.-Sat. 7:30-2 a.m. Complete D. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:15. Complete L & D. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. Cabaret nightly. **(I)** AE, MC, V.

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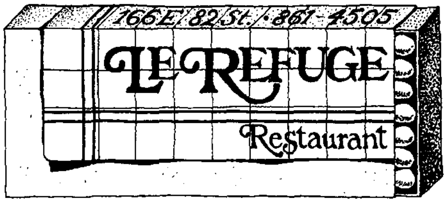

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PARK PLACE—39 E. 58th St., 750-9700. Jacket required. American-Continental. Spcls: shrimp à la Park Place, rack of lamb, veal marsala. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-midnight. Pianist 6:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Robin Halpin Trio for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Room:** Dress opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: roast duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Closed Sun. **(E)** AE, CB, DC, MC, V.

SHAH JAHAN—980 Eighth Ave., bet. 57th & 58th Sts., 586-4180. Casual. Indian Moghlai. Spcls: tandoori chicken, duck masala, lamb vindaloo. Res. nec. L Mon.-Fri. noon-2:30. D daily 5-midnight. Ent. Fri.-Sat. **(M)** AE, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: presse de sole Frères Troisgros, chausson de grenouille au cresson, filet d'agneau en croûte. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Private parties for 36. Complete L & D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Thurs. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

BAUMER & CROOKS—1649 Third Ave., bet. 92nd & 93rd Sts., 831-8301. Casual. American-Italian. Spcls: marinated leg of lamb, broiled Norwegian salmon, cheddar cheese chicken pot-pie. Res. sug. D Mon.-Thurs. 5-11, Fri.-Sun. to midnight. Private parties. **(M)** AE, MC, V.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. L Tues.-Fri. noon-3. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. **(M)** AE, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE JACQUES COEUR—448 E. 79th St., 249-4920. Dress opt. French cuisine. Spcl: seasonal game. Res. sug. D only Tues.-Sun. with seatings at 7 & 9. Closed Mon. **(M-E)** AE, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E)** AE.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, bouillabaisse, cotelettes d'agneau Provencal. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(E)** No Credit Cards.

LE RESTAURANT—540 Park Ave., at 61st St., in the Regency Hotel, 759-4100. Jacket required. Continental. Spcls: roast quail grand veneur, mousse of pike and salmon, médaillon of veal with shallots. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30, Sun. to 10. Br Sun. noon-3:30. Complete L & D. **(E)** AE, CB, DC, MC, V.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French cuisine. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MARTY'S—1265 Third Ave., at 73rd St., 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood. Res. sug. D Mon. 6-midnight, Tues.-Sat. to 1 a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent. **(M)** AE, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: steamed mussels, poached fillet of sole with pesto sauce, escalope of veal stuffed with spinach & cheese, pears in beaujolais. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Free 2-hr parking. **(I-M)** AE, CB, DC, MC, V.

OSCARS SALT OF THE SEA—1155 Third Ave., bet. 67th & 68th Sts., 879-1199. Casual. American-Seafood. Spcls: broiled stuffed lobster, fresh shellfish, poached salmon. L daily 11:30-4. D Sun.-Thurs. 4-10:45, Fri.-Sat. to 11:45. Complete L & D. **(I-M)** AE, MC, V.

PEACHES—353 E. 77th St., 249-8511. Casual. Continental. Spcls: pasta with mussels, basil & tomato sauce, fresh fish, veal scallop glace de viande. Res. sug. L daily noon-4. D daily 6-11. **(M)** AE, CB, DC.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

RASCALS—1284 First Ave., at 69th St., 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 a.m.-4 a.m. Jazz Br Sat.-Sun. 11:30-5. Music nightly from 10. **(I)** No Credit Cards.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 10:30. Ent. Private parties. **(M)** AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SHABU-SHABU 70—314 E. 70th St., 861-5635. Casual. Japanese. Spcls: sushi, sashimi, teriyaki. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mollinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

SZECHUAN EAST—1540 Second Ave., bet. 80th & 81st Sts., 535-4921. Casual. Szechuan. Res. sug. Open Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. **(M)** AE, DC.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: lemon chicken, chef's special fried shrimp, Szechuan dumplings. Res. sug. L Mon.-Sat. noon-3. D Sun.-Thurs. 3-11, Fri.-Sat. to midnight. **(I-M)** AE, CB, DC, MC, V.

TRE AMICI—1294 Third Ave., bet. 74th & 75th Sts., 535-3416. Dress opt. Italian. Spcls: linguine fra diavolo, beef braciola, veal piccata. Res. sug. D only Sun.-Thurs. 5-midnight, Fri.-Sat. to 2 a.m. Piano bar 8-1, Fri.-Sat. 9-2. **(M)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

ZUCCHINI—1336 First Ave., bet. 71st & 72nd Sts., 249-0559. Casual. Vegetarian. Spcls: ratatouille casserole, steamed garden vegetables, soups, salads. Res. sug. L daily 11-5. D daily 5-11. Private parties for 60. **(I)** AE, MC, V.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—68th St. & Broadway, 787-2500. Casual. American. Spcls: steaks, barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11:30, Sat. 4-11:30, Sun. 4-10:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

CAFE ELYSEE—200 W. 70th St., 787-7399. Casual. French. Spcls: filet mignon with green peppercorns, poached scallops with vegetables, minced sole with fresh pasta and foie gras, saddle of lamb. Res. sug. D Mon.-Sat. 5:45-12:30. Bar til 1:30. **(M)** AE.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

NOODLES—40 W. 72nd St., 873-3550. Casual. Italian-Oriental. Spcls: pasta primavera, eggplant lasagna, beef or chicken chow fun. D Mon.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11. Private parties for 40. **(I)** AE, MC, V.

PEKING DUCK HOUSE WEST—199 Amsterdam Ave., at 69th St., 799-5457. Casual. Peking. Spcls: Peking duck, homemade noodles, fried spareribs with honey. Res. sug. Open Mon.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Private parties for 200. **(I)** AE, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar til 4 a.m. Glass enclosed café. **(I)** AE, DC, MC, V.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

BEEFSTEAK CHARLIE'S—3121 Ocean Ave., 934-0321. Casual. Pub setting for beef spcls. Open 7 days. D Mon.-Fri. from 5 p.m., Sat. from 4, Sun. from 1. Spcl. child's D. Also **2133 Ralph Ave.** at Georgetown Shopping Ctr., 241-5600. D Mon.-Sat. from 5, Sun. from 1. D incl. salad bar; shrimp, beer, wine, or sangria; and baked potato. Child's D. **Bayridge** Third Ave. & 96th St., 745-6200. Beef, chicken, & seafood spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. free salad bar; shrimp; unlimited beer, wine, or sangria; baked potato. Child's D. **(I-M)** AE, DC, MC, V.

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

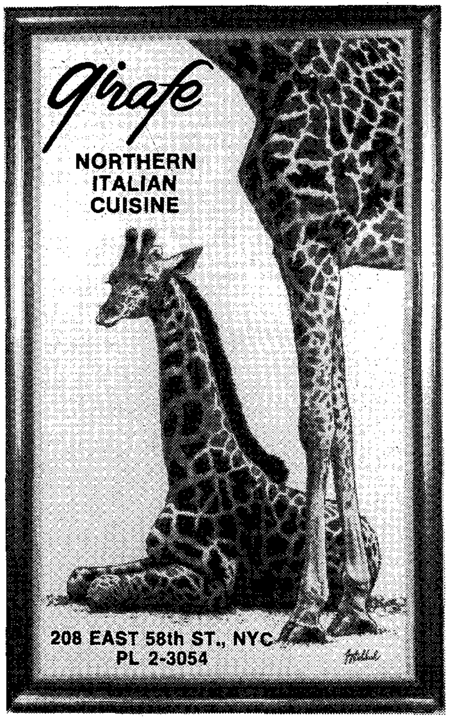
Queens

BEEFSTEAK CHARLIE'S—Flushing, 3122 Farrington St., Whitestone Shopping Ctr. at Linden Pl., 359-2080. Casual. Features beefsteak, sirloin, daily fish spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. salad bar; shrimp; beer, wine, or sangria. Child's D. **Forest Hills** 1 Station Square., at Forest Hills Inn. 793-5555. Pub setting with beef & rib spcls. Mon.-Sat. from 4:30, Sun. from 1. D incl. salad bar; shrimp; beer, wine, or sangria. Spcl. child's D. **Bellerose** 248-15 Union Tpke. Open 7 days. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11, Sun. 1-9:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

DAZIE'S—Sunnyside, 39-41 Queens Blvd., 786-7013. Casual. Italian. Spcl: veal armando. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Thurs. 4-11, Fri. to midnight, Sat. 2-midnight, Sun. 2-11. Complete L & D. Ent. Fri.-Sun. eve. Free parking. **(M)** AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.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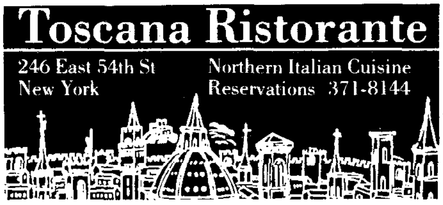
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7 WABC 212-887-7777
9 WOR 212-764-7000
11 WPIX 212-949-1100
13 WNET 212-560-2000
21 WLIW 516-454-8866
31 WNYC 212-566-3112
H HOME BOX OFFICE 212-484-1100
S SHOWTIME 212-880-6600
N UPTOWN 212-942-7200
W WOMETCO (WHT). 800-631-7800

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Review
7 News
9 Joe Franklin
11 Wed/Aprenda Ingles
Thu,Tue/I Dream of Jeannie
Fri/Gigglesnort Hotel
Mon/Carrascolendas
H Thu/Split Cherry Tree
Fri/Rascle Dazzle
Mon/Charlie Brown
Tue/Stoned
S Thu/Faerie Tale Theatre
Tue/Lisa Makes the Headlines

6:15
S Fri/Christmas Mountain

6:30
2 News
4 Early Today
5 Popeye
11 Magilla Gorilla
H Wed/Bushmen of the Kalahari
Thu/Raggedy Ann & Andy
S Mon/Faerie Tale Theatre
Tue/**Movie**: Fiddler on the Roof

7:00
2 News
4 Today
5 World's Greatest Cartoon Show
7 Good Morning America
9 Jimmy Swaggart
11 Tom and Jerry
H Tue/**Movie**: Flash Gordon

7:30
9 Jim Bakker
11 Pink Panther
H Wed/Two of Hearts
Fri/Video Jukebox
Mon/**Movie**: Oliver
S Wed/**Movie**: A Challenge For Robin Hood
Thu/**Movie**: 9 to 5
Mon/**Movie**: Hold Me

8:00
11 Scooby Doo
H Thu/Father Figure
Fri/Inside the NFL
S Fri/**Movie**: Going Ape

8:30
5 Flintstones
9 Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report
11 MGM Cartoon Festival
H Wed/**Movie**: The Great Adventure

9:00
2 Match Game
4 Donahue
5 I Love Lucy
7 Richard Simmons
9 Straight Talk
11 Great Space Coaster
H Fri/HBO Magazine
Tue/Henry Fonda

9:30
2 Jokers Wild
5 Dr. Ruth
7 So You Think You Got Troubles?!
11 Flipper
S Wed,Fri,Mon/Aerobicise

10:00
2 $25,000 Pyramid
4 Diff'rent Strokes
5 Tom Cottle
7 Good Morning New York
9 Romper Room
11 Civic Programming
H Wed/**Movie**: Taps
Thu/**Movie**: Modern Problems
Fri/Country Rock '82
Mon/**Movie**: American Wilderness
Tue/**Movie**: Final Assignment
S Wed/**Movie**: A Life of Her Own
Thu/**Movie**: Rose Marie
Fri/**Movie**: Torch Song
Mon/**Movie**: Love Is Better Than Ever
Tue/**Movie**: The Painted Hills

10:30
2 Child's Play
4 Wheel of Fortune
5 Hour Magazine
W Wed/**Movie**: Shogun Warriors: Gaiking
Thu/**Movie**: The Little Detective
Fri/**Movie**: Atlantic City
Mon/**Movie**: The Asphalt Jungle
Tue/**Movie**: Looker

11:00
2 Price Is Right
4 Texas
7 Love Boat
9 Tic Tac Dough
11 Odd Couple

11:30
5 My Three Sons
9 In Search of
11 Entertainment Tonight
H Thu/**Movie**: Ice Castles
Fri/**Movie**: Ragtime
Tue/Country Rock '82
S Fri,Tue/Laff-A-Thon
Mon/Jonathan Winters
W Thu/**Movie**: The Selfish Giant

12 **NOON**
2 Wed-Mon/Tattletales
Tue/World of People
4 Doctors
5 Waltons
7 Family Feud
9 News
11 Good Times
H Wed/HBO Magazine
Mon/Charlie Brown
S Wed/**Movie**: Southern Comfort
Thu/Ernie Kovacs: TV's Original Genius
Fri/**Movie**: So Fine
Mon/**Movie**: Eyewitness
Tue/Rick Springfield

12:30
2 Young and the Restless
4 Search for Tomorrow
7 Ryan's Hope
11 Inn Midday Edition

1:00
4 Days of Our Lives
5 Midday
7 All My Children
9 Wed/**Movie**: Super Seal (1974). Foster Brooks, Sterling Holloway. A little girl adopts a seal.
Thu/**Movie**: Brighty of the Grand Canyon (1967). Joseph Cotten, Fay Conway. The adventures of a freedom-loving burro.
Fri/**Movie**: Where the Red Fern Grows (1974). James Whitmore, Beverly Garland. A warm drama of a boy and his dogs.
Mon/**Movie**: The Other Man (1970). Roy Thinnes, Joan Hackett. The vengeance of an ex-con.
Tue/**Movie**: Woman in Hiding (1950). Ida Lupino, Howard Duff. Turgid murder melodrama.
11 700 Club
H Wed/Country Rock '82
Tue/**Movie**: Oh! Heavenly Dog

1:30
2 As the World Turns
H Thu/**Movie**: Oh! Heavenly Dog
Mon/Rich Little's "A Christmas Carol"
S Thu/Jonathan Winters
Tue/**Movie**: Silence of the North

2:00
4 Another World
5 News
7 One Life to Live
11 Magic Garden
Fri/Big Blue Marble
S Wed,Fri,Mon/Aerobicise
Thu/**Movie**: The Voyage of Tanai

2:10
5 Popeye & Friends

2:30
2 Capitol
11 Krofft Superstars
H Wed/This is Elvis
Fri/**Movie**: Taps
Mon/**Movie**: Oliver!
S Wed/**Movie**: Ice Castles
Fri/Rick Springfield
Mon/Electric Eskimo

3:00
2 Guiding Light
4 Fantasy
5 World's Greatest Cartoon Show
7 General Hospital
9 Bonanza
11 Tom and Jerry
H Tue/**Movie**: Flash Gordon

3:30
H Thu/Father Figure
S Mon/Lisa Makes the Headlines
Tue/Mark Twain Theatre

4:00
2 Barnaby Jones
4 Mary Tyler Moore
7 Edge of Night
9 Soap World
11 Scooby Doo
13 Sesame Street
S Thu/Christmas Mountain
Mon/**Movie**:A Challenge for Robin Hood

4:30
2 Tue/Afternoon Playhouse
4 More Real People
5 What's Happening
7 Wed/After School Special
Thu-Tue/People's Court
9 Wed/**Movie**: Hercules (1959). Steve Reeves, Sylva Koscina. The mythological hero's adventures.
Thu/**Movie**: Land of the Pharoahs (1955). Jack Hawkins, Joan Collins. Dull historical drama
Fri/**Movie**: The Trojan Horse (1961). Steve Reeves, Hedy Vessel. A pop version of *The Iliad*.
Mon/**Movie**: Mad Bomber (1972). Vince Edwards, Chuck Connors. The search for a psychopath responsible for bombings.
Tue/**Movie**: Machine Gun Kelly (1958). Charles Bronson, Susan Cabot. Roger Corman's gangster drama is only superficially tacky.
11 Pink Panther
H Wed/Dollars & Sense Show
Fri/Rascle Dazzle
S Wed/**Movie**: A Challenge For Robin Hood
Fri/**Movie**: Going Ape

5:00
2 Wed-Mon/News
4 **7** News
5 Wed-Fri/Charlie's Angels
Mon,Tue/6 Million Dollar Man
11 Little House on the Prairie
13 Mister Rogers
H Wed/Bushmen of the Kalahari
Mon/Rudolph & Frosty
Tue/Stoned
S Tue/**Movie**: Fiddler on the Roof

5:30
2 Tue/News
13 Electric Company
H Thu/Split Cherry Tree
S Thu/**Movie**: 9 to 5

Evening, Dec. 1-3 and 6-7

Wed., Dec. 1

6:00
2 **4** **7** News
5 Three's Company
9 Buck Rogers
11 Happy Days Again
13 **21** 3-2-1 Contact
31 Brooklyn College Presents
H Two of Hearts

6:30
5 WKRP in Cincinnati
7 News
11 Barney Miller
13 N.J. Nightly News
21 Slim Cuisine
31 City Comment
S Lisa Makes the Headlines

6:45
31 News from City Hall

7:00
2 **4** **7** News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Righteous Apples
H HBO Magazine
S Faerie Tale Theatre

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 People's Court
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Sharing with Leo
31 Say Brother
W **Hockey**: Devils vs. Toronto

8:00
2 Seven Brides for Seven Brothers
4 Real People
5 PM Magazine
7 Ziggy's Gift
9 **Basketball**: Knicks vs. Cavaliers
11 Blood and Honor, Part I. Jeffrey Frank, Elizabeth Endriss.
13 13 Holiday Collection
31 South Africa: The White Laager
H **Movie**: Taps
N **Movie**: Women in Love
S **Movie**: Nice Dreams

8:30
5 Carol Burnett
7 Frosty's Winter Wonderland

9:00
2 Alice
4 Facts of Life
5 Merv Griffin
7 The Fall Guy
21 Hitch Hikers Guide to the Galaxy
31 Odyssey

9:30
2 Filthy Rich
4 Family Ties
21 Doctor in the House
S Best of Bizarre

10:00
2 Tucker's Witch
4 Quincy
5 News
7 Dynasty
21 To the Manor Born
31 Profiles in American Art
H **Movie**: The French Lieutenant's Woman
S A New Day in Eden

10:10
N **Movie**: Operation Orient

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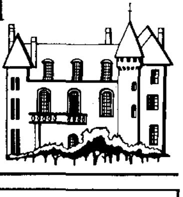

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10:30
9 9 on N.J.
11 News
21 Butterflies
31 Screenwriters Word into Image
S Romance
W **Movie:** Under the Rainbow

11:00
2 **4** **7** News
5 M*A*S*H
9 Madame's Place
11 Metropolitan Report
21 **Movie:** The Gilded Lily (1935). Claudette Colbert, Fred MacMurray.
S **Movie:** The Best

11:30
2 Archie Bunker's Place
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Hawaii Five-O
11 Saturday Night

12 MIDNIGHT
7 The Last Word
13 War and Peace
H Country Rock '82
N **Movie:** Leadbelly

12:05
2 **Movie:** The Streets of L.A. Joanne Woodward, Robert Webber.

12:15
W **Movie:** Wolfen

12:30
4 David Letterman
5 Mission: Impossible
9 You Asked For It
11 Star Trek
S **Movie:** Southern Comfort

1:00
7 **Movie:** Dirty Dingus Magee (1970). Frank Sinatra, Anne Jackson.
9 Fresh From the Hands of God

1:30
4 **11** News
5 Hogan's Heroes
9 For the Love of a Hungry Child
H **Movie:** Cutter's Way

2:00
2 News Nightwatch
5 **Movie:** Illegal (1955). Edward G. Robinson, Nina Foch. Gangster melodrama.
9 Joe Franklin
11 Entertainment Tonight

2:20
S **Movie:** Ice Castles

2:30
4 Romance Theatre
11 **Movie:** Where Love Has Gone (1964). Bette Davis, Susan Hayward. Excessive soapiness based on a Harold Robbins novel.

2:40
7 News

3:00
4 Mary Tyler Moore
9 **Movie:** Sorrowful Jones (1949). Bob Hope, Lucille Ball. Comedy at the racetrack.

3:20
H **Movie:** Taps

3:30
4 Here's Lucy

3:55
5 Love, American Style

4:00
4 Here's Lucy

4:10
S **Movie:** Nice Dreams

4:30
11 Abbott and Costello

5:00
11 Focus: New Jersey

5:25
H Dollars & Sense

5:30
4 Health Field
9 Morning Stretch
11 News

Thu., Dec. 2

6:00
2 **4** **7** News
5 Three's Company
9 Buck Rogers
11 Happy Days
13 **21** 3-2-1 Contact
31 N.Y.U. Broadcast Lab
H Men's Gymnastics

6:30
5 WKRP in Cincinnati
11 Mr. Magoo's Christmas Carol
13 N.J. Nightly News
21 Slim Cuisine
31 City Comment

6:45
31 News from City Hall

7:00
2 **4** **7** News
5 M*A*S*H
9 Soap
13 Nightly Business Report
21 Over Easy
31 New Voice
H Inside the NFL

7:30
2 The Bear Who Slept Through Christmas
4 Family Feud
5 All in the Family
7 That's Hollywood
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Teach Life
31 Today's Black Woman
S Aerobicise

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 Joanie Loves Chachi
9 **Movie:** A Raisin in the Sun (1961). Sidney Poitier, Claudia McNeil. Moving, compelling adaptation of Lorraine Hansberry's play.
11 **Movie:** Sunshine Christmas (1977). Cliff De Young, Barbara Hershey. A widowed musician takes his adopted daughter back to Texas for Christmas.
13 Hitch Hikers Guide to the Galaxy
31 Tony Brown's Journal
H **Movie:** Modern Problems
N **Movie:** Animal Crackers
S **Movie:** The Border
W **Movie:** Dog Day Afternoon

8:30
5 Healthbeat
7 Star of the Family
13 **Movie:** Oliver Twist (1948). Alec Guinness, John Howard Davies.
31 Afro-American Perspectives

9:00
2 Simon & Simon

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TELEVISION

4 Cheers
5 Cancer Confrontation
7 Football Special
21 Sneak Previews
31 Humanities Through the Arts

9:30
4 Taxi
21 This Old House
31 Understanding Human Behavior
H **Movie:** Oh! Heavenly Dog

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
21 Austin City Limits
31 Japan: Living/Changing Tradition
N **Movie:** The Music Lovers
S A New Day in Eden

10:15
W **Movie:** Spetters

10:30
9 Meet the Mayors
11 Metropolitan Report
31 It's Everybody's Business
S Romance

10:45
13 James Cagney

11:00
2 4 News
5 M*A*S*H
9 Madame's Place
11 Sanford & Son
31 Focus on Society
S Ernie Kovacs: TV's Original Genius

11:30
2 Quincy
4 Tonight
5 Starsky & Hutch
9 Racing from Yonkers
11 Saturday Night
21 **Movie:** Are You With It? (1948). Donald O'Connor, Olga San Juan.
31 American Story
H **Movie:** The Wild Geese

12 MIDNIGHT
7 News
9 Greatest Sports Legends

12:05
N **Movie:** Sleeping Dogs

12:15
13 Sneak Previews

12:30
4 David Letterman
5 Mission: Impossible
7 Nightline
9 You Asked For It
11 Star Trek
S **Movie:** Pretty Maids All in a Row
W **Movie:** Coming Together

12:40
2 McCloud

12:45
13 Masterpiece Theatre: To Serve Them All My Days

1:00
7 The Last Word
9 Women in Crisis

1:30
4 11 News
5 Hogan's Heroes

1:45
H Inside the NFL

2:00
2 News Nightwatch
5 **Movie:** The Lost Moment (1947). Robert Cummings, Agnes Moorehead. Unusual drama based on Henry James's *Aspern Papers.*
7 **Movie:** The Daughters of Joshua Cabe (1972). Buddy Ebsen, Sandra Dee
9 Joe Franklin
11 Entertainment Tonight

2:05
S **Movie:** Enter the Ninja

2:30
4 Romance Theatre
11 **Movie:** The Third Man (1950). Joseph Cotten, Orson Welles. Carol Reed's classic murder mystery; exquisitely told.

2:45
H **Movie:** Modern Problems

3:00
4 Mary Tyler Moore
9 **Movie:** Mandy (1953). Phyllis Calbert, Jack Hawkins. A deaf girl's story.

3:25
7 News

3:30
4 Here's Lucy

3:45
S **Movie:** The Border

3:56
5 Love, American Style

4:00
4 Here's Lucy

4:20
H Father Figure

4:30
11 Abbott and Costello

5:00
11 Biography

5:30
4 Health Field
9 Morning Stretch
11 News

5:45
H Jonathan Winters

Fri., Dec. 3

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Happy Days
13 21 3-2-1 Contact
31 Are You Listening
H HBO Magazine
S **Movie:** Soldiers Three

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
21 Slim Cuisine
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Watch Your Mouth
H Inside the NFL

7:30
2 2 on the Town
4 Family Feud
5 All in the Family
7 7 On Location
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Long Island Week
31 The Scar of Shame

8:00
2 Dukes of Hazzard
4 Voyagers!
5 PM Magazine
7 Benson
9 **Basketball:** Knicks vs. Washington
11 **Movie:** Snow Job (1972). Jean-Claude Killy, Daniele Gaubert. A ski instructor tries to pull off a big heist.
13 Washington Week in Review
21 Feeling Fine
H **Movie:** The French Lieutenant's Woman
N **Movie:** 8 1/2
S **Movie:** Modern Problems
W **Movie:** The French Lieutenant's Woman

8:30
5 Carol Burnett
7 Odd Couple
13 Wall $treet Week
21 Wild America

9:00
2 Dallas
4 Knight Rider
5 Merv Griffin
7 Greatest American Hero
13 In Concert at the Met: Leontyne Price, Marilyn Horne, James Levine
21 **Movie:** Mad About Music (1938). Deanna Durbin, Herbert Marshall.
31 Odyssey

10:00
2 Falcon Crest
4 Remington Steele
5 11 News
7 The Quest
31 Masterpiece Theatre: To Serve Them All My Days
H **Movie:** Ragtime
S A New Day in Eden
W **Movie:** Scanners

10:20
N **Movie:** 1900

10:30
9 **Hockey:** Islanders vs. Winnipeg
11 Metropolitan Report
S Romance

11:00
2 4 7 News
5 M*A*S*H
11 Sanford & Son
21 **Movie:** The Princess Comes Across (1936). Carole Lombard, Fred MacMurray.
S Rick Springfield

11:30
2 **Movie:** Hawk the Slayer (1981). Jack Palance, Annette Crosbie.
4 Tonight
5 **Movie:** Friday the 13th (1980). Betsy Palmer, Adrienne King. Popular gore feast à la *Halloween* but without style.
7 Nightline
11 Saturday Night

11:40
13 **Movie:** The Inspector General (1949). Danny Kaye, Walter Slezak.

12 MIDNIGHT
7 The Last Word
W **Movie:** Emily

12:30
4 David Letterman
11 Star Trek
S **Movie:** So Fine

12:45
H Country Rock '82

1:00
7 **Movie:** The Man Who Loved Cat Dancing (1973). Burt Reynolds, Sarah Miles.

1:30
5 America's Top Ten
9 Madame's Place
11 News
W **Movie:** Atlantic City

1:45
2 **Movie:** Francis Gary Powers: The True Story of the U-2 Spy Incident Lee Majors, Noah Beery, Jr.

2:00
4 News
5 Soul Train
9 Joe Franklin
11 Entertainment Tonight

2:05
S **Movie:** Montenegro

2:15
H **Movie:** Taps

2:30
11 Best of the Midnight Special

3:00
4 Romance Theatre
5 **Movie:** The Iron Mistress (1952). Alan Ladd, Virginia Mayo. The Western adventures of the Bowie knife's inventor.
9 **Movie:** The Runaround (1946). Ella Raines, Rod Cameron. Routine detective story.

3:15
7 News

3:30
4 Mary Tyler Moore
11 **Movie:** The Trap (1959). Richard Widmark, Tina Louise. Heavy-handed gangster action.

3:40
2 **Movie:** A Touch of Class (1973) George Segal, Glenda Jackson.

3:45
S **Movie:** Modern Problems

4:00
4 Here's Lucy

4:20
H HBO Magazine

5:00
11 Best of Groucho

5:05
H Video Jukebox

5:20
S Laff-A-Thon

5:30
2 Public Hearing
11 Biography

5:35
9 **Movie:** War of the Colossal Beast (1958). Sally Fraser, Roger Pace. An Army officer exposed to radiation goes berserk.

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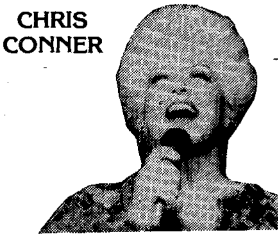

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TELEVISION

Mon., Dec. 6

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Happy Days
13 21 3-2-1 Contact
31 All About TV
S **Movie:** Falling in Love Again

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
21 Portraits in Pastel
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
21 Gold From the Deep
31 Up and Coming
H B.C. A Special Christmas

7:30
2 Muppets
4 Christmas at Rockefeller Center
5 All in the Family
7 Day of Disaster
9 Benny Hill
11 News
13 MacNeil/Lehrer
31 Opening Night
H **Movie:** American Wilderness

8:00
2 Square Pegs
4 Little House on the Prairie
5 PM Magazine
7 Rudolph's Shiny New Year
9 Leonard Bernstein Conducts
11 Blood and Honor, Part II. Jeffrey Frank, Elisabeth Endriss.
13 Great Performances Anniversary
21 Jacques Cousteau
31 Hard Bargain
N **Movie:** 8 1/2
S Faerie Tale Theatre
W **Movie:** Cat & Canary

8:30
2 Private Benjamin
5 Carol Burnett
31 **Mosaic:** Jazz at the Uptown

9:00
2 M*A*S*H
4 **TV Movie:** Remembrance of Love. Kirk Douglas, Pam Dawber.
5 Merv Griffin
7 **Football:** Jets vs Detroit
9 **Movie:** Panic in the Streets (1950). Richard Widmark, Barbara Bel Geddes. Elia Kazan's gangster melodrama.
21 Ted Beneke and his Orchestra
31 Cityscope
S Hallelujah Gospel!

9:15
W **Movie:** Oliver!

9:30
2 Newhart
31 Alfred Bendel Plays Schubert
H **Movie:** The French Lieutenant's Woman

10:00
2 Cagney & Lacey
5 News
13 Fred Astaire: Puttin' On His Top Hat
21 Peggy Lee
31 Mystery!
S **Movie:** Montenegro

10:20
N **Movie:** Sleeping Dogs

10:30
11 News

11:00
2 4 News
5 M*A*S*H
9 Madame's Place
11 Metropolitan Report
13 Fred Astaire: Change Partners and Dance
21 **Movie:** East Side of Heaven (1939). Bing Crosby, Joan Blondell.

11:30
2 Trapper John, M.D.
4 Best of Carson
5 Starsky & Hutch
9 Hawaii Five-O
11 Saturday Night
H **Movie:** Oliver!

11:40
S **Movie:** The Enforcer

11:45
W **Movie:** A Man and a Woman

12 MIDNIGHT
7 News
13 **Movie:** Happy Go Lovely (1950). Vera-Ellen, David Niven.

12:15
N **Movie:** Eraserhead

12:30
4 David Letterman
5 Mission: Impossible
7 Nightline
9 You Asked For It
11 Star Trek

12:40
2 Columbo

1:00
7 **Movie:** The Bandit of Zhobe (1959). Anthony Newley, Anne Aubrey.
9 Take Time for the Children

1:20
S **Movie:** Eyewitness

1:30
4 News
5 Hogan's Heroes
11 News

2:00
2 News Nightwatch
5 Best of Midday
9 Joe Franklin
11 Entertainment Tonight
H More Unexpurgated Benny Hill

2:15
7 News

2:30
4 Romance Theatre
11 **Movie:** Yesterday, Today and Tomorrow (1964). Sophia Loren, Marcello Mastroianni. Pleasant Italian production of three moral tales.

3:00
4 Mary Tyler Moore
5 Off the Set
9 **Movie:** Rhythm on the River (1940). Bing Crosby, Mary Martin. Pleasant romance of two songwriters.
H **Movie:** The French Lieutenant's Woman

3:05
S Hold Me

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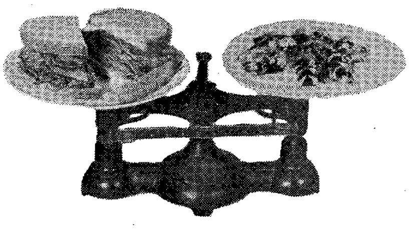

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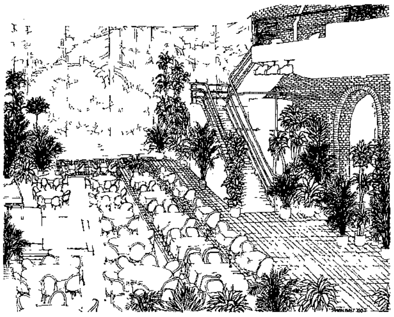

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TELEVISION

3:30
④ Here's Lucy
⑤ Black News

4:00
⑤ Love American Style

4:30
⑪ Abbott and Costello

4:45
Ⓢ Hallelujah Gospel!

5:00
⑪ Biography

5:30
④ Health Field
⑪ News

Tue., Dec. 7

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Buck Rogers
⑪ Happy Days Again
⑬ ㉑ 3-2-1 Contact
㉛ Women: NY Edition
Ⓗ **Movie:** March of the Wooden Soldiers

6:30
⑤ WKRP in Cincinnati
⑪ Barney Miller
⑬ N.J. Nightly News
㉑ Portraits in Pastel
㉛ Men of LSU

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Soap
⑪ Jeffersons
⑬ Nightly Business Report
㉑ North to the Top of the World
㉛ Que Pasa U.S.A.

7:30
② Muppets
④ Family Feud
⑤ All in the Family
⑦ Here's Richard
⑨ Benny Hill
⑪ News
⑬ MacNeil/Lehrer
㉛ Tony Brown's Journal
Ⓗ Henry Fonda

8:00
② Bring Them Back Alive
④ Father Murphy
⑤ PM Magazine
⑦ Happy Days
⑨ Apple Polishers
⑪ **Movie:** Exo-Man (1977). David Ackroyd, Harry Morgan. A physics professor with paralyzed limbs tries to become a superman.
⑬ Nova
㉑ Nature
㉛ With Ossie and Ruby
Ⓝ **Movie:** 1900, Part I
Ⓢ **Movie:** The French Lieutenant's Woman
Ⓦ **Hockey:** Islanders vs. Toronto

8:30
⑤ Carol Burnett
⑦ Laverne & Shirley
⑨ **Basketball:** Knicks vs. Chicago
㉛ Detroit Black Journal
Ⓗ **Movie:** Flash Gordon

9:00
② To be announced
④ Gavilan
⑤ Merv Griffin
⑦ Three's Company
㉑ In Concert at the Met: Leontyne Price, Marilyn Horne, James Levine.
㉛ Humanities Through the Arts

9:05
⑬ Mystery!

9:30
㉛ Understanding Human Behavior

10:00
② Andy Williams's Early New England Christmas
④ St. Elsewhere
⑤ ⑪ News
⑦ Hart to Hart
㉛ Japan: Living/Changing Tradition
Ⓢ A New Day in Eden

10:10
Ⓝ **Movie:** The Man Who Loved Women

10:15
⑬ Making M*A*S*H

10:30
⑪ Metropolitan Report
㉛ It's Everybody's Business
Ⓗ Country Rock '82
Ⓢ Romance

11:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Madame's Place
⑪ Sanford & Son
㉛ Focus on Society
Ⓢ Best of Bizarre
Ⓦ **Movie:** Short Eyes

11:30
② Quincy
④ Tonight
⑤ Starsky & Hutch
⑦ Nightline
⑨ Racing from Yonkers
⑪ Saturday Night
㉑ **Movie:** Champagne Waltz (1937). Fred MacMurray, Gladys Swarthout.
㉛ American Story
Ⓢ Rick Springfield

12 MIDNIGHT
⑦ The Last Word
⑨ Shirley Boone
⑬ Bogart
Ⓗ **Movie:** Final Assignment

12:20
Ⓝ **Movie:** Bug

12:30
④ David Letterman
⑤ Mission: Impossible
⑨ You Asked For It
⑪ Star Trek

12:40
② McMillan and Wife

12:45
Ⓦ **Movie:** Venus in Furs

1:00
⑦ **Movie:** Ben Hur, Part I (1959). Charlton Heston, Jack Hawkins.
⑨ Women in Crisis
Ⓢ **Movie:** Enter the Ninja

1:30
④ ⑪ News
⑤ Hogan's Heroes

1:35
Ⓗ **Movie:** Oh! Heavenly Dog

2:00
② News Nightwatch
⑤ **Movie:** The Court-Martial of Billy Mitchell (1955). Gary Cooper, Charles Bickford. Otto Preminger's intriguing military trial drama.
⑨ Joe Franklin
⑪ Entertainment Tonight

2:30
④ Romance Theatre
⑪ **Movie:** I've Always Loved You (1946). Philip Dorn, Catherine McLeod. Romance between concert musicians.

2:40
Ⓢ **Movie:** The French Lieutenant's Woman

3:00
④ Mary Tyler Moore
⑨ **Movie:** San Demetrio, London (1943). Walter Fitzgerald, Robert Beatty. Disaster at sea.

3:20
Ⓗ Country Rock '82

3:30
④ Here's Lucy

4:00
④ Here's Lucy

4:10
⑤ Love, American Style

4:30
⑪ Abbott and Costello

4:45
Ⓢ Laff-A-Thon

4:50
Ⓗ **Movie:** Final Assignment

5:00
⑪ Biography

5:15
Ⓢ Best of Bizarre

5:30
④ Health Field
⑪ News

5:45
Ⓢ Mark Twain Theatre

Weekend, Dec. 4-5

Sat., Dec. 4

6:00
② Patchwork Family
⑤ Pattern For Living
⑪ Joya's Fun School
Ⓗ **Movie:** Falling in Love Again

6:30
④ Rebop
⑤ Insight
⑦ News
⑪ Hot Fudge
Ⓢ **Movie:** Winds of Change

7:00
② Captain Kangaroo
④ Sonrisas
⑤ World Tomorrow
⑦ Davey and Goliath
⑨ News
⑪ Magilla Gorilla

7:30
④ Infinity Factory
⑤ Popeye
⑦ Wildlife Adventure
⑨ Growing Years
⑪ Pink Panther

8:00
② Speed Buggy
④ Flintstones
⑤ Bullwinkle
⑦ Superfriends
⑨ Christopher Closeup
⑪ MGM Cartoon Festival
㉛ Carrascolendas
Ⓗ Men's Gymnastics
Ⓢ **Movie:** Ice Castles

8:05
⑬ Sesame Street

8:30
② Pandamonium
④ Shirt Tales
⑤ Laurel and Hardy
⑦ Pac Man
⑨ Apple Polishers
⑪ Sport Billy
㉛ Villa Alegre

9:00
② Gilligan's Planet
④ Smurfs
⑤ Little Rascals
⑨ International Christian Aid
⑪ F Troop
㉑ Focus on Society
㉛ La Esquina
Ⓗ **Movie:** 9 to 5

9:15
⑬ Mister Rogers

9:30
② Bugs Bunny/Road Runner
⑤ Healthbeat
⑦ Pac-Man
⑨ Davey and Goliath
⑪ Munsters
㉛ Mundo Real

10:00
⑤ Saturday Morning
⑦ Mork and Mindy Hour
⑨ Dr. Who
⑪ **Movie:** Godzilla (1956). Raymond Burr, Terry Morse. The original made-in-Japan horror movie; entertaining in spite of itself.
⑬ Nature
㉑ It's Everybody's Business
㉛ Sonrisas
Ⓢ **Movie:** Caveman

10:30
② Bugs Bunny/Road Runner
④ Gary Coleman
㉛ Que Pasa U.S.A.?

11:00
④ Incredible Hulk and the Amazing Spider Man
⑦ Scooby & Scrappy Doo
⑨ All Star Wrestling
⑬ Understanding Human Behavior
㉑ American Story
㉛ Humanities Through the Arts
Ⓗ Inside the NFL

11:30
② Meatballs & Spaghetti
⑬ Understanding Human Behavior

12 NOON
② Popeye
④ Jetsons
⑤ America's Top Ten
⑦ Weekend Specials
⑨ Hardy Boys
⑪ Entertainment This Week
⑬ Presente
㉑ Square Foot Gardening
㉛ Understanding Human Behavior

H **Movie:** Oh! Heavenly Dog
S **Movie:** The Incredible Shrinking Woman

12:30
4 Flash Gordon
5 I Love Lucy
7 American Bandstand
13 21 This Old House

12:45
2 **Football:** Army vs. Navy

1:00
2 **Basketball:** North Carolina vs. Missouri
4 Journey to Adventure
5 Life and Liberty
9 **Movie:** Dead Reckoning (1947). Humphrey Bogart, Lizabeth Scott. Engaging drama of a WW2 vet's revenge.
11 At the Movies
13 21 Victory Garden
31 Japan: Living/Changing Tradition
W **Movie:** Shogun Warriors: Gaiking

1:30
4 NFL Weekly Magazine
5 25 Years of Hanna Barbara
7 Sha Na Na
11 Hee Haw
13 French Chef
21 Long Island Week
S Jonathan Winters

2:00
4 **Basketball:** North Carolina vs. LSU.
5 Yes, Virginia
7 To be announced
13 **Movie:** Oliver Twist. See Thu, Dec. 2, 8:30 p.m.
21 Health Care at the Crossroads
31 It's Everybody's Business
H Yesteryear. . . 1942
S A Life of Her Own

2:30
5 **Movie:** Gigi (1958). Maurice Chevalier, Leslie Caron. Vincente Minnelli's elegant, award-winning musical.
11 The Prince and the Pauper

3:00
9 **Movie:** The Poppy Is Also a Flower (1966). Yul Brynner, Trevor Howard. Poorly done espionage drama.
11 Laugh Trax
21 Sports America
31 Focus on Society
H **Movie:** Falling in Love Again
W **Movie:** Raggedy Man

3:30
7 **Football:** Arkansas vs. Texas

4:00
2 **Basketball:** Villanova vs. Kentucky
4 Sports World
11 White Shadow
13 Nova
21 Supersoccer
31 American Story
S **Movie:** Ice Castles

4:45
W New Faces in the NFL

5:00
5 Mission: Impossible
9 Championship Wrestling
11 Chips Patrol
13 America's Black Forum
21 Sesame Street
31 This Old House
H Men's Gymnastics

5:30
4 NFL Week in Review
13 Open Mind
31 Lawmakers

6:00
2 4 News
5 Starsky & Hutch
9 Racing from Aqueduct
11 Star Trek
13 Lawmakers
21 Sneak Previews
31 Searching
H **Movie:** Flash Gordon
W **Movie:** Looker

6:30
2 4 News
9 In Search of
13 Mainstream
21 The Snow Goose
31 European Journal
S **Movie:** The Incredible Shrinking Woman

7:00
2 News
4 Prime of Your Life
5 Welcome Back, Kotter
7 Heisman Trophy Show
9 The Christmas Messenger. Starring Richard Chamberlain.
11 Dance Fever
13 Inside Albany
31 New Voice

7:30
2 2 on the Town
4 Glen Campbell Music Show
5 All in the Family
9 **Hockey:** Rangers vs. Hartford
11 Solid Gold
13 Agronsky & Co.
21 The Snow Queen—*An Ice Ballet*
31 Opening Night

8:00
2 Walt Disney
4 Diff'rent Strokes
5 **Movie:** Passage to Marseilles (1944). Humphrey Bogart, Claude Rains. Devil's Island inmates escape during WW2.
7 T.J. Hooker
13 A Christmas Special With Luciano Pavarotti
31 Sharing the Dream
H **Movie:** 9 to 5
N **Movie:** Cafe Express
S What's Up America
W **Movie:** Taps

8:30
4 Silver Spoons
11 **Movie:** Miracle on 34th Street (1973). Jane Alexander, Sebastian Cabot. Not-nearly-as-good remake of the Thanksgiving children's classic.

9:00
2 Witness for the Prosecution
4 Gimme a Break
7 Love Boat
13 **Movie:** Becket (1964). Richard Burton, Peter O'Toole.
21 Great Performances: The Charterhouse of Parma
31 N.Y.U. Broadcast Lab
S **Movie:** Taps

9:30
4 Love, Sidney
31 Women: N.Y. Edition

10:00
4 Devlin Connection
5 News
7 Fantasy Island
9 **Hockey:** Devils vs. Detroit
21 Great Performances: The Charterhouse of Parma
31 Six Great Ideas
H **Movie:** Oh! Heavenly Dog
N **Movie:** Malicious

10:15
W Tony Bennett

10:30
5 Black News
11 News

11:00
2 4 7 News
5 M*A*S*H
11 Odd Couple
21 **Movie:** Because of Him (1946). Deanna Durbin, Charles Laughton.

11:15
7 News

11:30
4 Saturday Night Live
5 **Movie:** Midnight Cowboy (1969). Dustin Hoffman, Jon Voight. Provocative drama of misfits struggling in Manhattan.
11 Streets of San Francisco
S Best of Bizarre
W **Movie:** Tiffany Lust

11:45
2 Sports People
7 **Movie:** Guess Who's Coming to Dinner (1968). Spencer Tracy, Katherine Hepburn, Sidney Poitier.
H **Movie:** The Howling

12 MIDNIGHT
2 **Movie:** In Harm's Way (1965). John Wayne, Patricia Neal.
N **Movie:** Eraserhead
S **Movie:** The Best

12:15
13 Mystery

12:30
11 Best of the Midnight Special

1:00
4 Uncle Floyd
9 **Movie:** Baron Blood (1972). Joseph Cotten, Elke Sommer. Vampire horror.
W **Movie:** Bruce Lee, We Miss You

1:20
H **Movie:** Flash Gordon

1:30
11 News
S **Movie:** Caveman

1:40
5 **Movie:** Night and Day (1946). Cary Grant, Eve Arden. Hollywood (read: false) bio of Cole Porter; decent musical moments.

1:55
7 **Movie:** To Sir With Love (1967). Sidney Poitier, Judy Geeson.

2:00
4 An Evening at the Improv
11 Solid Gold

2:45
W **Movie:** I Hate Blondes

3:00
4 Mary Tyler Moore
9 **Movie:** Kidnapped (1938). Warner Baxter, Freddie Bartholomew. Entertaining version of Robert Louis Stevenson's adventure novel.
11 **Movie:** Flame of the Barbary Coast (1945). John Wayne, Ann Dvorak. Decent Western romance.

3:05
S **Movie:** Taps

3:15
H **Movie:** Falling in Love Again

3:20
2 **Movie:** Killer Bees (1974). Gloria Swanson, Edward Albert.

3:30
4 Mary Tyler Moore

4:00
4 Here's Lucy
7 News

4:49
2 **Movie:** A Gunfight (1971). Kirk Douglas, Jane Alexander.

5:00
11 Biography
H **Movie:** The Howling

5:30
11 Christopher Closeup

5:45
11 Davey and Goliath

Sun., Dec. 5

6:00
9 Straight Talk
11 Dick Van Dyke
S Jonathan Winters

6:30
2 Mr. Moon's Magic Circus
4 Sermonette
5 Time for Timothy
7 News
11 Herald of Truth
H Emmet Otter's Jug-Band Christmas
S **Movie:** Shogun Warriors: Danguard Ace

6:45
11 Davey and Goliath

7:00
2 Captain Kangaroo
4 Agriculture U.S.A.
5 Kenneth Copeland
7 Faith for Today
9 Newark and Reality
11 Robert H. Schuller

7:30
4 Twice a Woman
7 This Is The Life
9 Growing Years
H **Movie:** March of the Wooden Soldiers

8:00
2 For Our Times
4 Today in New York
5 Jimmy Swaggart
7 Christopher Closeup
9 Church Growth International
11 Dr. Snuggles

8:05
13 Sesame Street

8:30
2 Way to Go
4 Here's Lucy
7 Insight
9 Day of Discovery
11 Magilla Gorilla
S **Movie:** Going Ape!

9:00
2 Sunday Morning
4 Bob Newhart
5 Wonderama
7 Today's Black Woman

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TELEVISION

⑨ Oral Roberts
⑪ Planet of the Apes
Ⓗ **Movie:** Zorro, the Gay Blade

9:15
⑬ Mister Rodgers

9:30
④ That Teen Show
⑤ World's Greatest Cartoon Show
⑦ Best of Kids Are People Too
⑨ Point of View
⑪ Josie and the Pussycats
⑬ Electric Co.

10:00
④ Positively Black
⑨ Mass
⑪ Tom and Jerry
⑬ Mainstream
㉑ Sesame Street
Ⓢ **Movie:** 9 to 5

10:30
② Public Hearing
④ Visiones
⑦ Wildlife Adventure
⑨ That's the Spirit
⑪ Pink Panther
⑬ In Concert at the Met: Leontyne Price, Marilyn Horne, James Levine.

11:00
② Newsmakers
④ First Estate
⑤ **Movie:** Tarzan the Magnificent (1960). Gordon Scott, Betta St. John. Tarzan goes after the terrible Banton gang.
⑦ Hispanic Writers of Greater New York
⑨ Make Peace With Nature
⑪ Three Stooges
㉑ Sports America
Ⓗ Figure Skating

11:30
② Face the Nation
④ News 4orum
⑦ This Week With David Brinkley
⑨ Rex Humbard
⑪ **Movie:** The Wistful Widow of Wagon Gap (1948). Bud Abbott, Lou Costello. So-so A & C.

12 **NOON**
② Channel 2 The People
④ Meet the Press
⑨ Robert Schuller
㉑ Antiques & Americana
Ⓢ Ernie Kovacs: TV's Original Genius

12:30
② Giants '82/Ray Perkins Show
④ NFL '82
⑦ Directions
㉑ Magic of Oil Painting
Ⓗ **Movie:** Taps

12:45
⑤ **Movie:** Horsefeathers (1932). The Marx Brothers. Classic comedy from those irreverent vaudevillians.

1:00
② Lorne Greene's New Wilderness
④ **Football:** Giants vs. Houston
⑦ Like It Is
⑨ **Movie:** Twilight Zone—Revisited. Burt Reynolds, Jack Weston. Dramatization of two stories by Rod Serling.
⑪ **Movie:** The Little Princess (1939). Shirley Temple, Richard Greene. Victorian rags-to-riches story is almost tolerable.
⑬ Magic of Dance
㉑ Victory Garden

1:30
② **Movie:** The Love Boat (1976). Gabe Kaplan, Cloris Leachman.
㉑ Square Foot Gardening

2:00
⑤ **Movie:** Tora! Tora! Tora! (1970). Martin Balsam, Soh Yamamura. Expensive Pearl Harbor spectacle; exciting action, wooden drama.
⑦ Eyewitness News Conference
㉑ Washington Week in Review
Ⓢ **Movie:** Rose Marie
Ⓦ **Movie:** Wildcat Trooper

2:05
⑬ Great Performances: The Charterhouse of Parma

2:30
⑦ So You Think You Got Troubles?!
㉑ Wall $treet Week
Ⓗ Red Skelton

3:00
⑦ **Movie:** Ensign Pulver (1964). Burl Ives, Walter Matthau.
⑨ **Movie:** 13 Rue Madeleine (1947). James Cagney, Richard Conte. Thrilling action during WW2 with the French underground.
⑪ Hollywood Christmas Parade
㉑ Supersoccer

3:15
⑬ Six Great Ideas

3:30
② NFL Today
Ⓗ **Movie:** Zorro, the Gay Blade

4:00
② **Football:** Dallas vs. Washington
④ 1982 Bowl Game Preview
㉑ Six Gun Heroes
㉛ Washington Week in Review
Ⓢ Laff-A-Thon

4:20
⑬ American Interests

4:30
㉛ Lawmakers
Ⓢ **Movie:** 9 to 5

4:55
⑬ Tony Brown's Journal

5:00
④ Land of Fear, Land of Courage
⑤ Kojak
⑦ College Football Special
⑨ Those Amazing Animals
⑪ **Movie:** Volcano (1969). Diane Baker, Maximilian Schell. Poorly done drama of a treasure hunt party caught in the Krakatoa eruption.
㉑ The Snow Goose
㉛ Inside Washington

5:30
⑦ Sportsbeat
⑬ Firing Line
㉛ European Journal
Ⓗ HBO Magazine
Ⓦ The Selfish Giant

6:00
④ ⑦ News
⑤ **Movie:** The Fiction-Makers (1967). Roger Moore, Sylvia Syms. Robbery caper with the Saint.
⑨ Battlestar Galactica
㉑ That Great American Gospel Sound
㉛ All about TV
Ⓦ **Movie:** Under the Rainbow

6:30
④ ⑦ News
⑬ War and Peace
㉛ Cityscope
Ⓗ Country Rock '82
Ⓢ **Movie:** Going Ape

7:00
② 60 Minutes
④ Batan, the Forgotten Hell
⑦ Ripley's Believe It or Not!
⑨ Madame's Place
㉛ Rebop

7:30
⑪ Entertainment This Week
⑬ The Making of the Wizard of Oz
㉛ Rhythm and Blues Review

8:00
② Archie Bunker's Place
④ CHiPS
⑤ Princeton
⑦ Matt Houston
⑨ Straight Talk
⑬ Nature
㉑ A Christmas Special With Luciano Pavarotti
Ⓗ **Movie:** Taps
Ⓝ **Movie:** The Music Lovers
Ⓢ **Movie:** Buddy Buddy
Ⓦ **Movie:** Modern Problems

8:30
② Gloria
⑪ Lawrence Welk

8:40
㉛ Black News

9:00
② The Jeffersons
④ **Movie:** The Gauntlet (1977). Clint Eastwood, Sondra Locke.
⑤ Merv Griffin
⑦ **Movie:** The Jerk (1979). Steve Martin, Bernadette Peters.
⑨ It Is Written
㉑ **Movie:** The Student Prince (1954). Edmund Purdom, Ann Blyth.

9:05
⑬ Masterpiece Theatre: To Serve Them All My Days
㉛ Sound Festival: Tito Puente

9:30
② One Day at a Time
⑨ World Tomorrow
⑪ Wall Street Journal Report

10:00
② Trapper John, M.D.
⑤ ⑪ News
⑨ Jimmy Swaggart
⑬ Ripping Yarns
㉛ Crisis to Crisis
Ⓗ **Movie:** The Wild Geese
Ⓢ **Movie:** So Fine
Ⓦ **Movie:** Massacre at Central High

10:15
⑬ Hitch Hikers Guide to the Galaxy
Ⓝ **Movie:** Dragon Princess

10:30
⑤ Sports Extra
⑪ From the Editor's Desk

10:55
⑬ **Movie: An American** Tragedy (1931). Sylvia Sidney, Phillips Holmes.

11:00
② ④ ⑦ News
⑤ Off the Set
⑨ Barry Farber
⑪ At the Movies
㉑ **Movie:** First Love (1939). Robert Stack, Eugene Palette.

11:15
② News

11:30
⑤ David Susskind
⑪ Odd Couple
Ⓦ **Movie: A** Kind of Loving

11:40
Ⓢ Ernie Kovacs: TV's Original Genius

11:45
② Sports Update
④ **Movie:** The Last Ride of the Dalton Gang. Larry Wilcox, Jack Palance.
⑦ Sports Special

12 **MIDNIGHT**
② **Movie:** Frenzy (1972). Jon Finch, Anna Massey.
⑦ **Movie:** Robin and the Seven Hoods (1964). Frank Sinatra, Dean Martin.
⑨ **Movie:** 23 Paces to Baker Street (1956). Van Johnson, Vera Miles. Very well done murder mystery; suspense to spare.
⑪ Streets of San Francisco
Ⓝ **Movie:** Stevie

12:15
Ⓗ **Movie:** Zorro, the Gay Blade

1:00
⑪ News

1:10
Ⓢ **Movie:** Goodbye, Emmanuelle
⑪ Weekend Sports Wrap-Up

1:45
④ Mary Tyler Moore

1:50
Ⓗ Country Rock '82

2:00
② News Nightwatch
⑨ Psychic Phenomena
⑪ It's Your Business

2:15
④ Visiones
⑦ **Movie:** Five Finger Exercise (1952). Rosalind Russell, Maximilian Schell.

2:45
④ First Estate
Ⓢ **Movie:** So Fine

3:00
⑨ **Movie:** The Bounty Killer (1964). Dan Duryea, Rod Cameron. Enjoyable Western with great character sketches.

3:15
④ News

3:20
Ⓗ **Movie:** The Wild Geese

4:15
Ⓢ **Movie:** Buddy Buddy

4:30
⑦ News

5:30
④ Health Field

OTHER EVENTS

Happenings

THE MAGNIFICENT CHRISTMAS SPECTACULAR—70 performers, including the Rockettes, in an *all-live musical celebration that includes* "The Nativity." Radio City Music Hall, Sixth Ave. and 50th St. (757-3100). Thru 1/6, at various times. No performance Mon. $15-$18.50. 11/30, 12/1, 2 at 11 a.m. and 2:30; 12/3, 12/10 at 2:30 and 7:30; 12/4, 8, 11 at 11, 2:30, 7:30; 12/5 at 12:30 and 4; 12/7, 9 at 2:30; 12/12 at 12:30, 4, 7:30.

FAIRS AND SALES, BAZAARS AND MARKETS, all in a holiday mood now, some of them more crafts-oriented (see below), others of a cozy, folksy nature. On this weekend's calendar: The Caedmon School Holiday Bazaar, 12/4, 11-6, spotlights workshops for kids, along with games and clowns, so parents can shop the many boutiques: antiques, toys, books, decorations, plus homemade foods—and free gift-wrap too. At 416 E. 80th St. Free. . . More entertain-youngsters-while-we-shop thoughts at Roosevelt Island Day Nursery's bazaar, 12/4, 10-4. Mickey the Clown will be on hand 10:30 and 2; you'll be browsing among books, crafts, paintings, baked goods and the like, plus all kinds of gifts. The school's at 545 Main St., just a quick Tram ride from 59th St. and Second Ave., and then a minibus. . . Zion Episcopal Church, 243-01 Northern Blvd., Douglaston, in Queens, is tossing its annual fall bazaar 12/4, 10-4. A bake sale, homemade jams and preserves, candles, cards, an Italian luncheon (by reservation). . . A school bazaar (this one's a winter one) at P.S. 41, 116 W. 11th St., 12/4, noon-5, features an art sale, a silent auction, rummage sale, books, toys, and an arts/crafts table *for youngsters. Raffle prizes include trips and an* autographed baseball. . . A holiday fair at Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens, is a varied event, with handcrafted items, home furnishings, freshly baked goods, hot snacks (krumkakes, anyone?). A craft workshop for children, free guided walks on the wetlands at 11 and 1; games, juggling, advice on bird feeding and plant growing, also a raffle. 12/4, 10-4. . . A book fair at the Village Community School, 272 W. 10th St., is an all-day do, 12/3, 8:30-8:30. Children's paperbacks, boxed gift sets, calendars, plenty for all ages; free refreshments, too, 5:30-8:30. . . Two YMCA's are having flea markets-cum-bazaar or craft fair: Prospect Park, 12/3-5, 2-11; Staten Island, Broadway Center, 12/5, 10-4. The last has a white-elephant table and one-of-a-kind creations. . . The First Unitarian Church, 50 Monroe Pl. at Pierrepont St., is busy this weekend, too. 12/4, a 19th-century fair, with a thrift market 11-5, featuring antiques, clothing, a country kitchen, sidewalk cafe, and crafts. On Sun., 12/5, at 2, there'll be an auction. The Church is in Brooklyn.

BIG APPLE CIRCUS, under a tent at Lincoln Center (860-7320). 12/3-1/2/83. Performances at various times, $6-$18. 12/3 at 8, 12/4, 5 at 1 and 4.

WINTER-HOLIDAY PLEASURES, in town and a bit farther out: The Swedish-American holiday St. Luciafest gets a folksy nod at the Museum of American Folk Art, 49 W. 53rd St., 12/4, 11-1. Holiday costumes, songs, and young people to explain what the feast day means in Sweden. Also workshop activities for children 6-12, and cookies to take away. 581-2474 to register; $3 children, $1 admission for adults. . . An Old-Fashioned Holiday Festival, 12/3 *and 4, will transform Snug Harbor, Staten Island*—decorated trees, good baked things, Santa's headquarters, hay-wagon rides, and lots of holiday gift-giving ideas in newly opened shops and galleries. Fri. evening, and all day Sat. with the holiday tree-lighting at 6. (448-2500). . . Also on S.I., at Richmondtown Restoration, there'll be a family Christmas day, 12/5, 10-4, with holiday decorations and old customs, along with food, handmade things, and music free-style all day. Free. . . Christmas at Sea—where else on dry land but at South Street Seaport Museum. 12/5's the day, 1-4, and you'll find musicians, decorated ships in port, refreshments aboard the bark *Peking*, craft demonstrations. Adults $3.50, children $1.50, seniors and under 12 free. . . In an Early American mood: the Christmas Candlelight Tea at Morris-Jumel Mansion, up on W. 160th St. Music and a sing-along, too. 12/5 at 2; must reserve (923-8008). . . Learn to make gifts of pressed flowers, at Queens Botanical Garden, 12/2, 1:30 and 7:30. $9. Register first (886-3800).

CRAFTS AND COLLECTIBLES ARE THE LURE at some other fairs—need we say, also inspirational as gift bonanzas. WBAI's Holiday Crafts Fair lasts three weekends, beginning 12/2-5, in Ferris Booth Hall, at Columbia U., 115th St. and Broadway; 5-9 Thurs. and Fri., 11-7 Sat. and Sun. $3 a day, or $5 for each weekend. Toys, ceramic puzzles, furniture, clocks, mirrors, weavings, window hangings, tapestries, quilts, clocks—all of them hand-crafted and therefore most one-of-a-kind. Also, musical instruments and artworks like soft sculpture. . . A "World's Fair of Antiques and Collectibles" at the Coliseum, Columbus Circle, offers posters, 1939 Fair memorabilia, old magazine covers, Nast cartoons, and scads of "ephemera." 12/4-5, noon-10; 12/6, noon-6. $5 for the three days. . . Pratt Institute's first Christmas Craft Fair features prints, photographs, ceramics, jewelry, quilted and stuffed huggables. Main building, lower level, at 200 Willoughby Ave., Brooklyn. Dates are 12/2-3, noon-3. . . The Polish Institute of Arts and Sciences of America, at 59 E. 66th St., hosts its book fair and arts and crafts bazaar 12/3-5, noon-8. Current works of Polish, Western European, and American publishers; Solidarity publications, out-of-print books, along with tapestries, jewelry, Christmas cards. Also an "ad hoc" cafe. . . Tibet Fair '82, they say, will be "a Himalayan marketplace," with music and food along with antiques, jewelry, clothing, and "inexpensive Tibetan arts and crafts." At 32 E. 32nd St., 12/4-5, and 12/11, from 11 to 6. . . Professional artist-teachers of the Children's Art Carnival will show and sell their works to benefit the program—paintings, sketches, prints, pottery. 12/5, 3-7, at Loft A, 140 Nassau St. . . Menorahs, seder plates, and other handcrafted works of Judaica will be featured 12/5, 1-6, at the Hanukkah crafts fair, NYU's Loeb Student Center, 566 LaGuardia Pl. Pottery, wood, needlecraft, sculpture are just some of the media used by the artists. And at 3:30, a Hanukkah-story session for the children.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $3.90; children, $2.

SPECIAL ENTERTAINMENTS—The New York City Ballet is traveling across the Brooklyn Bridge to the Brooklyn Academy of Music, 11/30, to honor the B.B.'s 100th birthday. Works of Jerome Robbins and George Balanchine will be featured, with Gershwin the star composer of the evening. $10-$75. (636-4100). . . The Ethnic Folk Arts Center is celebrating its Winter Folk Festival 12/3-5 at various spots around town (phone 691-9510 for full lineup). One highlight: a concert and dance party, 12/4, at 8, Hunter College Assembly Hall, on E. 69th St. east of Park Ave.; $8.50 for both, and be in a Greek mood. Dance workshops and films, more music over the weekend. Don't miss out. . . A Speakeasy Night will help raise money for the programs of the Brooklyn Arts and Culture Assn., 12/3 at 6:30, at Prospect Hall, 263 Prospect Ave., in Park Slope. It's turn-of-the-century time, with food, music, games, entertainment, dancing. $50 (783-3077).

Tours

GREENWICH VILLAGE—"Echoes of the Past." Finale of the season for New York Walk-About (582-3460, weekdays 9-5). 12/5 at 11 a.m. and 2, meet SE corner of W. 13th St. and Seventh Ave. $4.

TOURS WITH THE 92ND ST. Y—12/5, "The History of Jazz," a bus and walking tour led by Val Ginter, including a stop at the Hammond Mansion. $16. . . Artist Hospitality tours, 12/5 to Westbeth, 12/12 to Chelsea; stops at artists' studios. $10 each, 1-4. Must register in advance for all these (427-6000, ext. 179).

CENTRAL PARK—A tour by slide talk, comparing Central Park and Golden Gate Park, San Francisco: 12/5 at 2, at the Dairy, 65th St. west of the Zoo. Free.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself. 12/5, Clay Pit Ponds State Park with the State Park Rangers. Meet at 1, Administrative Bldg., South Richmond, Staten Island. Free, but must reserve (967-1976). Phone also for other details on more arduous hikes.

FIELD TRIPS—Walk from noon to 5 with Steven Brill, with wild foods in mind. 12/4, Prospect Park, Brooklyn. Phone for directions and details (291-6825). $15.

PARK WALKS AND WORKSHOPS IN THE BOROUGHS, with the Urban Park Rangers, all free. Phone for weekend schedule. In the Bronx

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OTHER EVENTS

(822-4450); in Brooklyn (856-4210); Manhattan (397-3091): See "Central Park," above. Staten Island (442-1304); Queens (699-6722).

Sports

FOOTBALL—Giants at Giants Stadium, Meadowlands, E. Rutherford, N.J. (201-935-8222). $11-$14. 12/5 at 1, vs. Houston Oilers... **Jets,** at Shea Stadium, Flushing (421-6600). $10-$14. Next home game 12/12 at 1, vs. Tampa Bay.

HOCKEY—Rangers, Madison Square Garden (563-8000). $6-$17. 12/1 at 7:30, vs. Hartford; 12/5 at 7:30, vs. Toronto. . . **Islanders,** Nassau Coliseum (516-794-4100). $13-$20. Next home game, 12/7 at 8:05, vs. Toronto.

BASKETBALL—N.Y. Knicks, Madison Square Garden (563-8000). 11/30 at 7:30, vs. Utah; 12/4 at 7:30, vs. Atlanta.

BOXING—All-star pro matches. Felt Forum (564-4400), 12/3 at 7:30. $10, $15.

RACING—The thoroughbreds are at Aqueduct, Jamaica, Queens (641-4700). Daily ex. Tues. Post time 12:30, Sun. 1:05. $2. . . Yonkers Raceway, Westchester (914-968-4200). Trotting races nightly at 8, except Sun., thru 1/15. $2.25, $3.25.

Children

MENOTTI AND AMAHL—Newly staged version of "Amahl and the Night Visitors," performed by the Little Orchestra Society, Dino Anagnost conductor. Avery Fisher Hall, Lincoln Center. 12/4 at 11 a.m. and 1. $6-$12, at box office at 10 a.m. same day.

EEYORE'S BOOKS FOR CHILDREN—2252 Broadway at 81st St. (362-0634) and 1066 Madison Ave. at 81st St. (988-3404). Hanukkah story hours, 12/5; West Side at 1, East Side at 3. Ages 5-8. Free.

HOLIDAY TOY PREVIEW—For parents and children, a chance to get a peek at some quality shops' new gifts. Also, clowns to entertain. 92nd St. Y, Lexington Ave. (427-6000). 12/5, 2-4. $7.50 per family.

PUPPET PLAYHOUSE—Variety marionette show, with Ed Sheehy. Fireboat House, 130 East End Ave., foot of Carl Schurz Park (289-2110). 12/4 at 1:30. $2.

STORIES OF LIGHT, told for Hanukkah by Peninah Schram. 92nd St. Y, Lexington Ave. (427-6000). 12/5 at 11 a.m. $3.

HANSEL AND GRETEL—Introduction to the Humperdinck opera, with soprano Elinor Amlen, others. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), 12/5 at 3. $3.

MORE AESOP'S FABLES, including "Lion and the Mouse," "Fox and the Grapes." Rainbow Puppet Works, Washington Square Church, 135 W. 4th St. (254-9523). 12/5 at 2:30. $2.50.

HEIDI, a musical. Heights Players, 26 Willow Pl., Brooklyn (237-2752). Sat. and Sun. at 2, thru 12/19. Family Night, 12/10 at 8. $3.

HANSEL AND GRETEL—The opera, with a Muppet-like cast, by Brooklyn Opera Society. Albee Square Mall, DeKalb Ave. and Fulton St., Brooklyn (522-5552). 12/2, 3, 10 at 5; 12/4 at 4; 12/5, 12 at 3. Free.

ORIGAMI—Michael Shall teaches the art of paper-folding. Citicorp Market, 12/4 at 11 a.m. Free.

HUDSON BRASS QUINTET—Classical, jazz, and holiday music for children. ARC Studio, 178 Bennett Ave. (corner 189th St. near Broadway). 12/5 at 3:30. Free.

PUPPET THEATER—A do-it-yourself project, with children making puppets and performing. West Side Repertory Theatre, 252 W. 81st St. (666-3521). Sat. at 3. $3.

AMERICAN SYMPHONY ORCHESTRA, Isaiah Jackson, conductor. Classical and traditional music in a holiday mood. Carnegie Hall, Seventh Ave. and 57th St. 11/29, 30 at 10:30 a.m. and noon. Free, but on first-come, first-served basis by phone only (397-8756).

AMAZING RAINBOWS—Performers are the young people of Children's Improv. Co., at 203 E. 88th St. (860-8679). Sat. at 3:30. $3, adults $3.50.

TWICE UPON TWELVE, a Cinderella musical celebration. Academy Arts Theatre Co., 931 First Ave. at 51st St. (486-1431). Fri. at 7:30, Sat. at 2 and 7:30, thru 12/18. $3, adults $5. Note: 12/4 at 7:30, the show will be signed for the hearing-impaired.

THE MOUSE HOUSE/MARIONETTE BALLET—Alice May's Puppets. Origami Center, 31 Union Square West (255-0469). 12/5 at 2. $2.

THE SORCERER'S APPRENTICE/SLEEPY HOLLOW—Pegasus Productions. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672). 12/4 at 1:30. $2.50. . . At 2:40, a "Please Touch" demonstration in a reproduction of a 17th-century Dutch room. $1.

THE LITTLE MATCH GIRL—The Andersen tale told with music; directed by Nina Furst, starring 28 young people from city schools. The Arts at St. Ann's, 157 Montague St., Brooklyn Heights (875-0926). 12/3, 8, 9, 10 at 8; 12/4, 11 at 1 and 3; 12/5 at 3; 12/12 at 3 and 5. $6 adults, $3 for children under 12.

TALES OF CHELM, a story-play based on folk tales. Corner Loft Theatre, 99 University Place (697-2549). Sun. at 1 and 3. $5.

PINOCCHIO, by the Nicolo Marionettes. Old First Church, Seventh Ave. and Carroll St., Brooklyn (638-5725). Sun. at 1. $3.

THE LITTLE PEOPLE'S THEATER COMPANY—Courtyard Playhouse, 39 Grove St. "Wilbur, the Christmas Mouse," Sat. and Sun. at 1:30. "Pinocchio's Christmas Journey," Sat. and Sun. at 3. Reservations are a must (765-9540). $3.50.

CAPTAIN BOOGIE AND THE KIDS FROM MARS, a rock musical; Sat. and Sun., 3:30 at the Truck and Warehouse Theater, 79 E. 4th St. (254-5060). $3; adults $4.50.

MICHAEL TAUBENSLAG PRODUCTIONS—12/5 at 1:30, "Funzapoppin Magic Show." Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.

LITTLE MOOFY PUPPETOID PARTY—Children play-act, play instruments, and help design a Moofy. Each child gets a kit. 3 Sheridan Sq. (3G) at W. 4th St. and Seventh Ave. So. (691-8930). Sat. at 1:30. $1.50.

13TH STREET REPERTORY COMPANY—"The Empire Laughs Back," a musical; Sat. and Sun. at 1. "The Snow White Show," a musical; Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, and audience participation. Sat. and Sun. at 1, 2:30 and 4. $4 (reservations required; all adults must be with a child).

CHILDREN'S "NIGHTCLUB" REVUES—"Young Legends," by children 6-16. At Van Buren, 349 W. 46th St. (581-0222). Sun. at 3. $5 cover, $4 food or drink minimum. . . "The Early Show," entertainment by children and young people. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3. $5 cover, 2-beverage minimum. . . "Youngstars," a showcase with children from TV, Broadway, etc. At Something Different, 1488 First Ave. near 78th St. (570-6666). Sat. at 7, Sun. at 3 or 5:30. $4 minimum, $2 cover.

YOU'RE A GOOD MAN, CHARLIE BROWN—The "Peanuts" crowd set to music by Clark Gresner. Theater Workshop, 317 Merrick Rd., Lynbrook, L.I. Sat. and Sun. thru 12/19, at 1 and 3:30. (516-599-1982). $3.50.

SNOW WHITE AND THE SEVEN DWARFS—A musical version, by the Downtown Cabaret Theatre. Middlebrook Jr. High School, Wilton, Conn. (203-762-3515). 12/5 at 2. $3.50.

SPAGHETTI!, a mime play by the New York Pantomime Theatre. Emelin Theater in Mamaroneck, N.Y. (914-698-3045). 12/4 at 2. $2.75, adults $3.75.

PUBLIC LIBRARY PROGRAMS—Yorkville Branch, 222 E. 79th St.: Thurs. at 4, short films. Picture-book hours: Wed. at 4, pre-schoolers; Tues. at 4, ages 5-7. Free. . . Muhlenberg Branch, 209 W. 23rd St.: 12/3 at 4, short films. Free.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed., Th., Fri., Sun., 1-5; Sat., 11-5. Weekends $2, adults $3; weekdays $1 and $2. Multimedia museum. Games, demonstrations, etc. . . Special exhibit: Letters From Father to Son, thru 1/15; letters from Don Vlack. . . 12/4 at 1 and 3, "Draw Me a Letter;" workshops in story telling and illustrated letter writing; also in making stationary. 12/5 at 2:30, "The Minotaur," a masked play by Alice Cohen, with discussion. . . Sun. at 1:30 and 3:30, short films.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri., 3-5; Sat., 11-5; Sun., hol., noon-5; closed Mon. 50 cents, adults $1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here. Guided tours, Sat. Sun. at 3:30. . . 12/4, 11-5; 12/5, 12-5: Puppet Works, a playful environment with Glen Paulsen and Ronnie Asbell. Free with admission.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at 3 and 4.

WOODCARVING AND EMBROIDERY WORKSHOPS, at the Ukrainian Museum, 203 Second Ave., at 13th St. (228-0110). Embroidery: Sat. at 1; children 10-16, free. Woodcarving: Sat. at 2:30; children 12-16, free.

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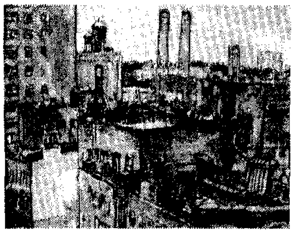

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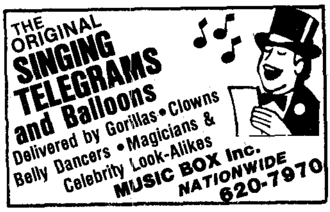
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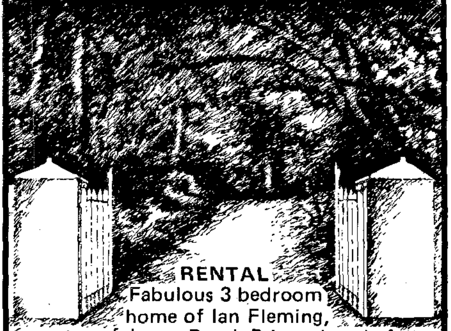

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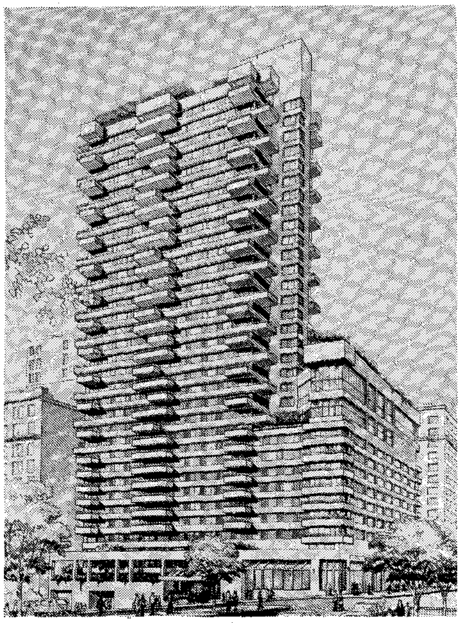

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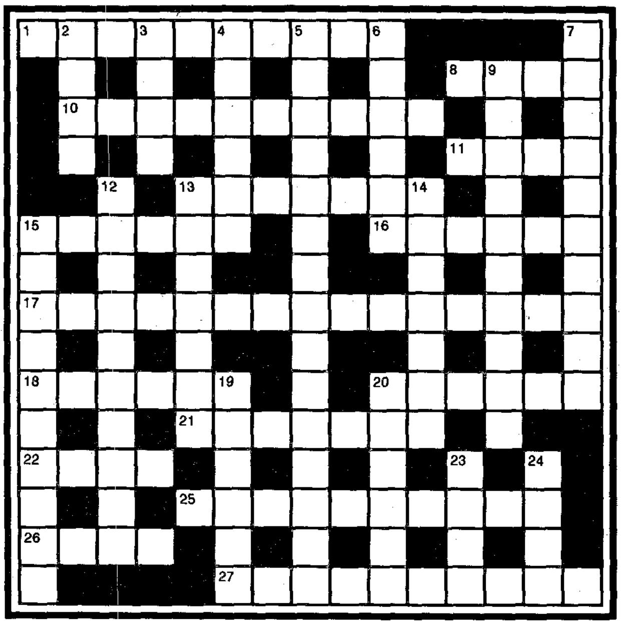
Across

1 Go ashore approaching unusual spaces with views of the scenery. (10)
8 Search this boy coming back and it would be a disgraceful event. (4)
10 Subdues past strong states. (10)
11 Order from the West Country. (4)
13 Sounds like your funny bone. (7)
15 Something heard informally ——like a French flower perhaps. (6)
16 Censures building materials. (6)
17 In Advent, preachers giving precise reference to quotations. (7, 3, 5)
18 Failing to perceive evil recorded in the ship's record. (6)
20 Take off the top of the international organisation building in New York? (6)
21 Mildly damaging what sheep depend on. (7)
22 Conspiracy going to ground? (4)
25 Given extra strength by breaking fine record. (10)
26 Cause the downfall of upper-class fellow perhaps. (4)
27 Sings up etc. when going out and thinking false. (10)



Down

2 Article of German river. (4)
3 Food for the legislature. (4)
4 Amount that leaves the vessel with no spare capacity. (6)
5 The beauty journals that really pack dynamite? (6, 9)
6 Knight and one American star! (6)
7 Book in this place for a single? (2, 3, 5)
9 Gossip carries real weight with the poet! (10)
12 The brand of assurance given by common American woman! (10)
13 Going in pursuit of German sound. (7)
14 Working like a serf? (7)
15 Tea's up, Lucy——served differently by the tree. (10)
19 Vegetables——some of the features of the course. (6)
20 Nude on display opened up. (6)
23 Having him free and without loss. (4)
24 In need enough of the garden. (4)

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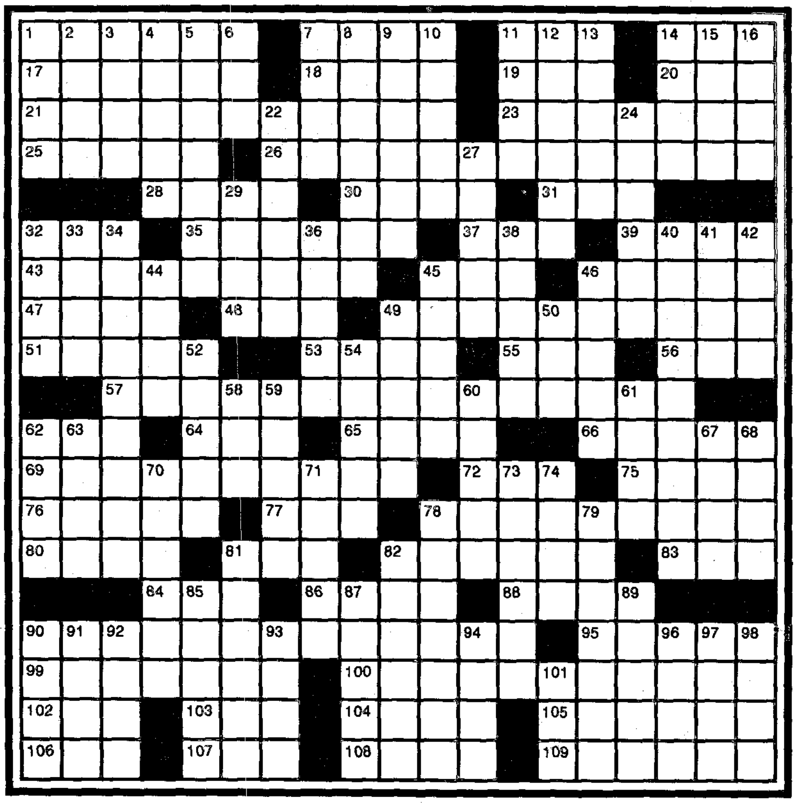
'MENAGERIE A TROIS':'CUE' CROSSWORD / By Maura B. Jacobson

Across

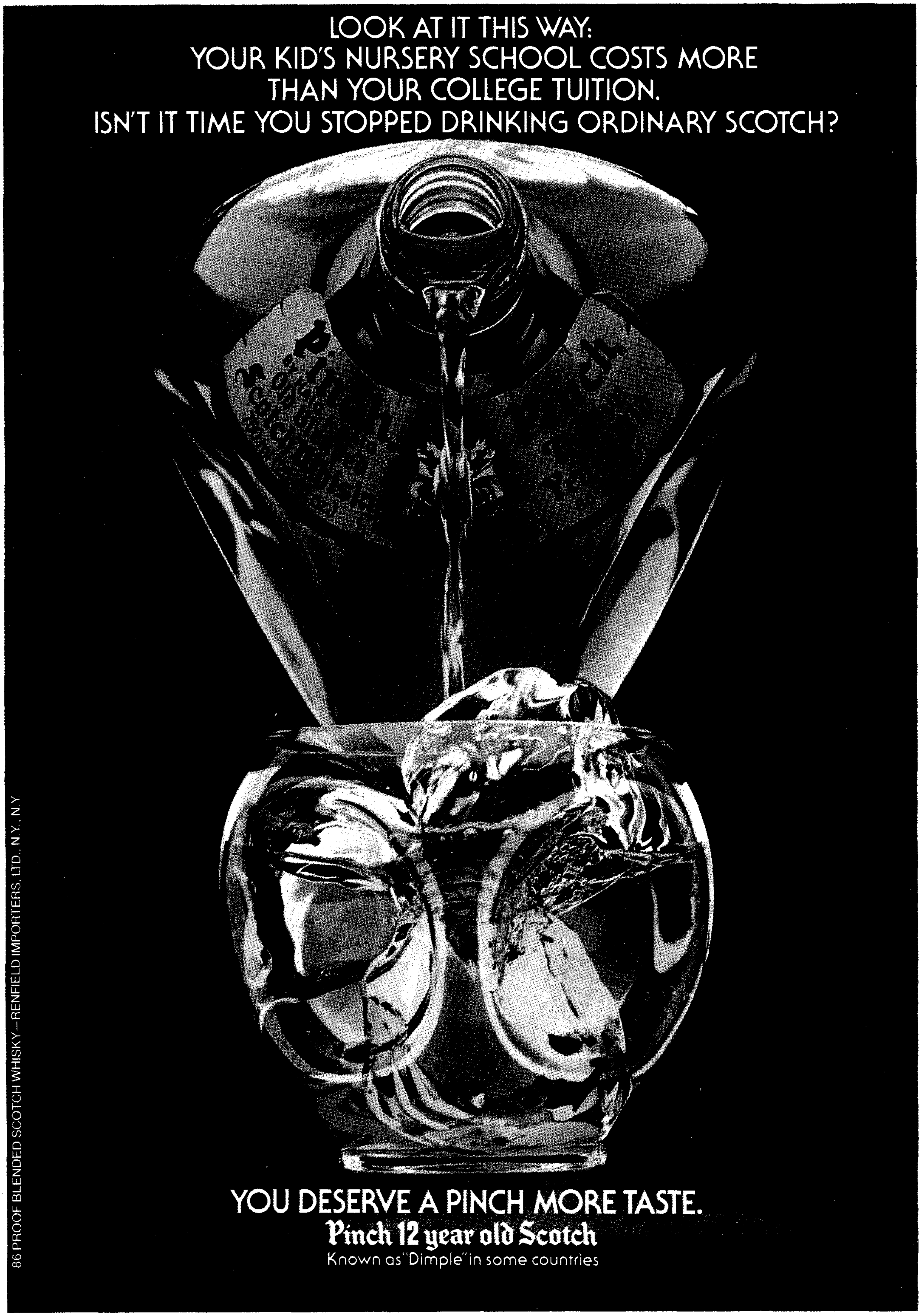
1 Smallest amounts
7 Captain of the Pequod
11 Member of 21 Across
14 Fitness facility
17 Capital on the Rideau Canal
18 Japanese wrestling
19 Get one's goat
20 Olive of the comics
21 TV group who monkeyed around?
23 Gastronome
25 Make a heist
26 King Cole's crabs?
28 Better than no loaf
30 Shakespearean graybeard
31 "It —— far, far better thing. . ."
32 Word with milk or sweet
35 Bruits
37 Emulated the three blind mice
39 Blue Eagle monograms
43 Bach, Beethoven and Brahms?
45 Cain was the first
46 Hersey's fictional town
47 Indigo source
48 Fort near Monterey
49 Minimum wage for deer?
51 "Pagliacci" character
53 Jai ——
55 Ampersand
56 —— Tsu (Chinese emperor)
57 Bird's moral qualities?
62 "Evita" role
64 Target-practice order
65 Not on the rocks
66 After electro and hydro
69 Disney's toe triad?
72 Comparison abbrs.
75 Brünnhilde's mother
76 Bitter drug
77 Town near Arnhem
78 Last triplet's tantrum?
80 "La Gioconda" first name
81 Work at steadily
82 Mitzi of movies
83 Moisturize
84 Distaff pronoun
86 Songbird
88 "The Last Time —— Paris"
90 Dos Passos novel about ants?
95 Carioca's dance
99 Encourage
100 Lion who became pope?
102 Wood-shaping tool
103 Uinta tribesman
104 "Rule, Britannia" composer
105 Went on a rampage
106 River of Wales
107 Equal footing
108 British verb endings
109 Sir Walter's parents

Down

1 Nol and Chaney
2 Coup d'——
3 "—— of sympathy with other men": Emerson
4 Conductor Caldwell
5 Like some roads
6 Day of rest, for short
7 Vino city
8 Steeplechase features
9 Compounds from ammonia
10 Yale song word
11 Declare
12 Digestive enzyme
13 Egresses
14 Off-key
15 Ghat fire sight
16 Skipper's order
22 Less like a sure thing
24 Magician of old films
27 Box-score entry
29 Spanish wolf
32 Data sci.
33 Words of disbelief
34 Wilson's university
36 Kin of a coupe
38 Close by, poetically
40 Ralph of "H.M.S. Pinafore"
41 Singer Paul
42 Mediocre
44 Literary Lamb
45 Hindu god
46 The Bulbul Amir
49 Scheherazade's specialty
50 Sinusitis dept.
52 Recited exams
54 Actress Hope
58 Become extinct
59 Thrust forward
60 Pruritic
61 Girl-watcher
62 Closemouthed one
63 Hawaiian port
67 Warhol superstar Sedgwick
68 Sodium chloride
70 Curiosity-arousing ad
71 Tennyson form
73 Get it over with
74 Producers' favorite signs
78 First filming of a scene
79 Dire
81 100 centimos
82 Roosevelt and Pam
85 Fighting mad
87 Ike's political opponent
89 Cowpoke's yell
90 Unfreeze
91 Portrayer of Delilah
92 Demolish
93 Unmatched item
94 Mailmen's tours: abbr.
96 Gear for Rick Cerone
97 TV's Maverick
98 Inserts a rider
101 Bitter vetch



Solutions to last week's puzzles appear on page 210


LOOK AT IT THIS WAY:
YOUR KID'S NURSERY SCHOOL COSTS MORE
THAN YOUR COLLEGE TUITION.
ISN'T IT TIME YOU STOPPED DRINKING ORDINARY SCOTCH?
YOU DESERVE A PINCH MORE TASTE.
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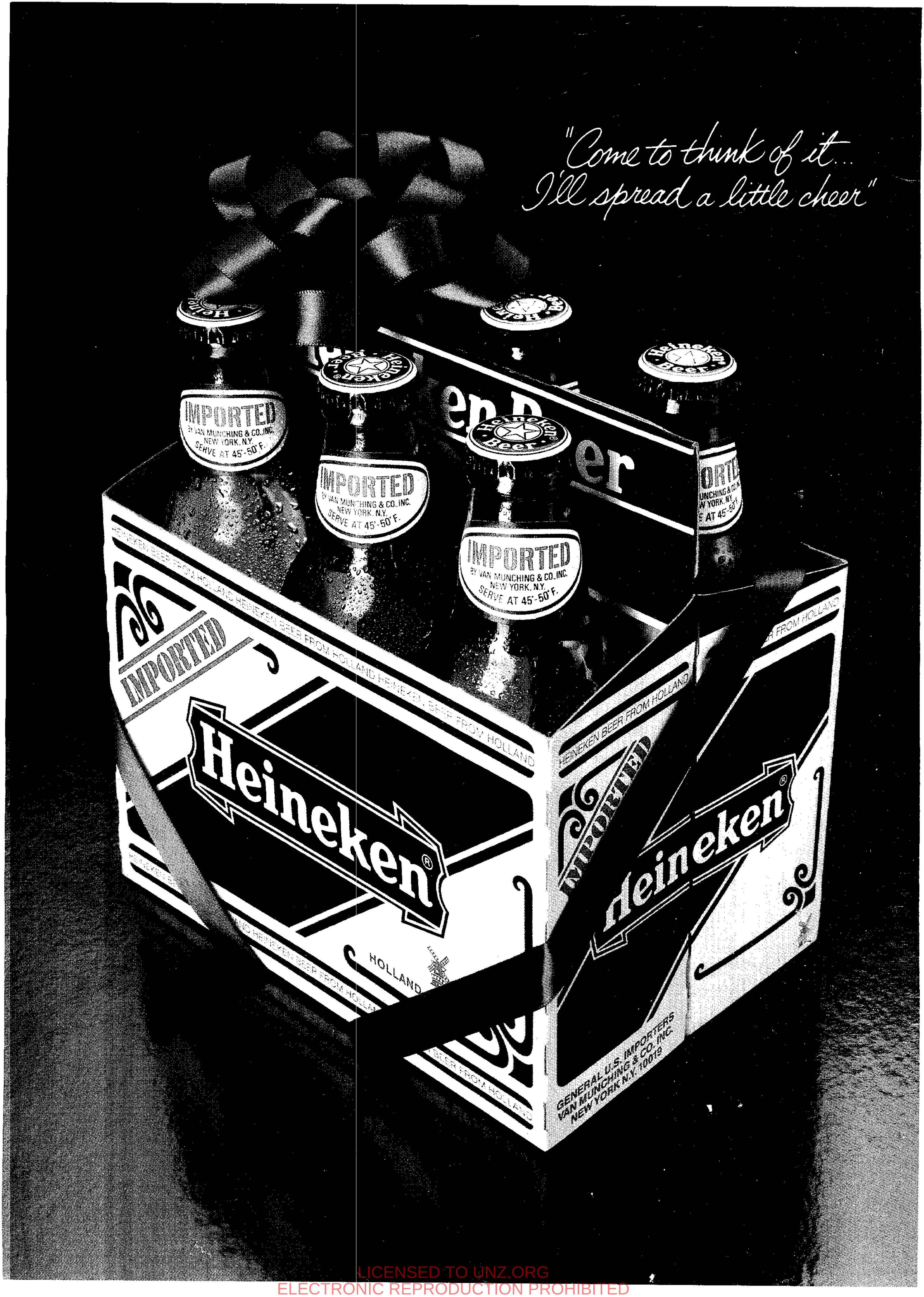
"Come to think of it...
I'll spread a little cheer"
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